

# MEDIA WEEK

NEWSPAPER

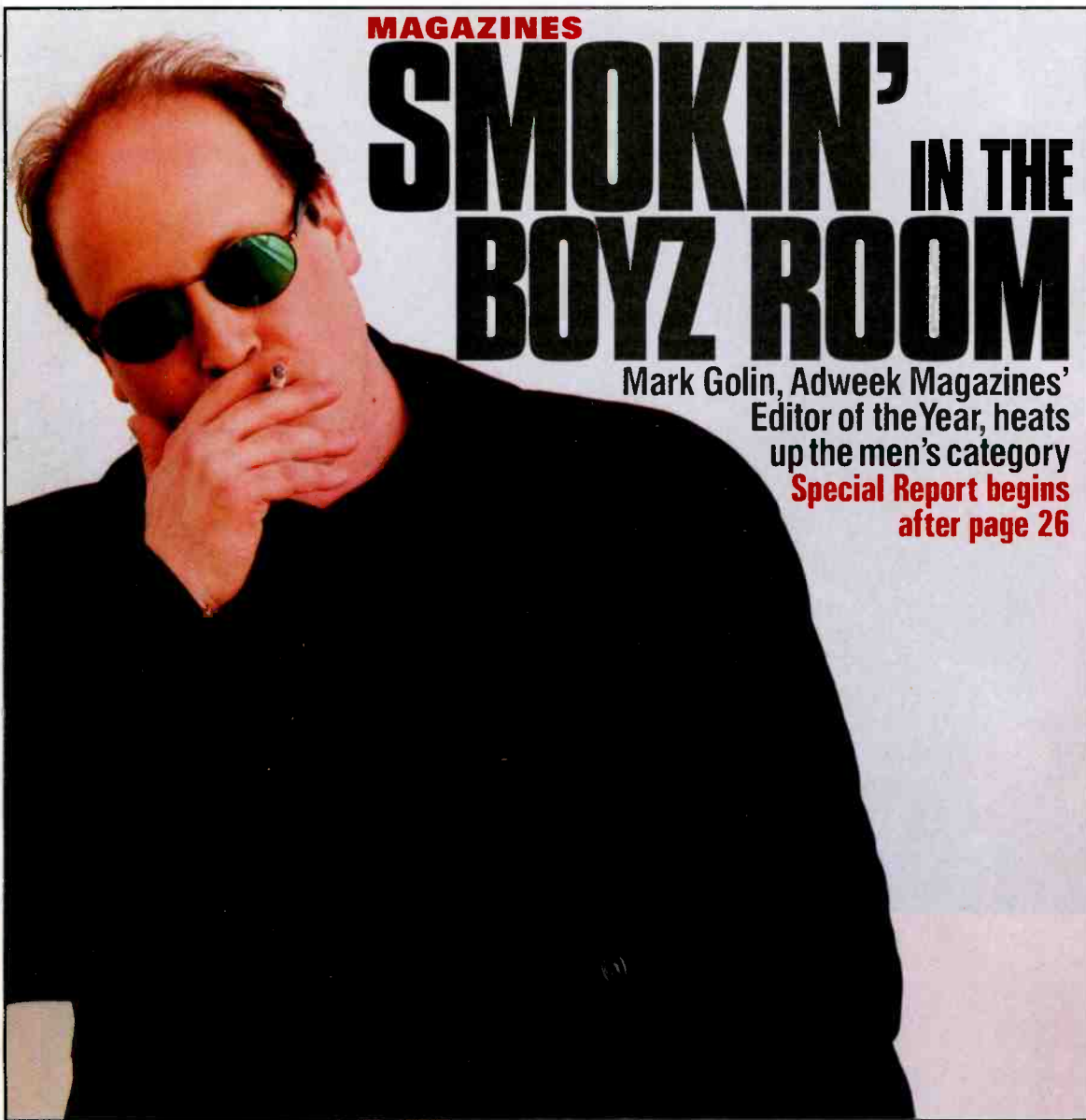
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LAURA K JONES, ASSISTANT MGR  
WALDENBOOKS  
42 MOUNT PLEASANT AVE  
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THE NEWS MAGAZINE OF THE MEDIA

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## MAGAZINES

# SMOKIN' IN THE BOYZ ROOM

Mark Golin, Adweek Magazines' Editor of the Year, heats up the men's category  
**Special Report begins after page 26**

## MARKET INDICATORS

### National TV: Tight

It's a sellers' market for remaining 2nd QTR scatter inventory. Buyers prep for kids' upfront, which could break by mid-April.

### Net Cable: Solid

Millennium, Olympics and election buzz about next year. Internet sites spending in 2nd-QTR scatter, while Kahlua spills into Comedy Central, VH1.

### Spot TV: Steady

Second quarter is healthy, but too soon to tell if it will sell out at last year's pace. Advertisers say it's a buyer's market. McDonald's \$100 million local effort rolling out in Northeast.

### Radio: Tightening

Spillover from February sweeps puts mounting pressure on March schedules. N.Y. all but gone. Top stations are turning buyers away.

### Magazines: Brisk

OTC drug spending was supposed to all go to TV, but those disclaimers sound nasty. Publishers say the sector is bouncing back, up 27% through February.

## CHILDREN'S TV

### Kids WB Gets Ready To Rumble

High-school wrestling show, animated comedy to join surging schedule

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## THE INDUSTRY

### Convergence Will Change Advertising

Execs at CAB panel debate the blurring of lines among media

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## SATELLITE TV

### Tauzin Pushes Bill To Get Nets Back On

DBS players would get 6-month reprieve to carry CBS and Fox signals

PAGE 6

GEORGE LANGE





Wendy flipped through 453 music magazines last year hoping to discover new music



Canibus

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Laura K. Jones

MAR 09 1999

# AT DEADLINE

## Stearns-Oxley Bill Would Legalize TV LMAs

Slamming the FCC and its propensity to be "consumed with a regulatory model of government rather than the trimmed down, free-market approach," Rep. Cliff Stearns (R-Fla.) introduced legislation last week that would allow TV duopolies or local market agreements (LMAs), which were legalized for radio in 1992. Backed by several members, including Rep. Mike Oxley (R-Ohio), who recently introduced a bill to eliminate the FCC's cross-ownership rule, the Stearns-Oxley bill would allow UHF-VHF ownership combinations in the same market and VHF-VHF combos in separate markets that have overlapping signal contours. The measure would also grandfather all existing TV LMAs.

## Fox Acquires Cubs' Cable Rights

Creating one of the nation's most comprehensive local sports rights franchises, Fox Sports Chicago has announced new agreements with the Chicago Bulls, White Sox, Blackhawks and, for the first time, Cubs that will bring viewers a total of 250 regular-season and playoff games per year. The channel has covered the Bulls, White Sox and Blackhawks for 15 years. In the new agreement with the Cubs, Fox Sports Chicago will air 57 home and away games this season.

## Century Deal Creates No. 5 MSO

In its second acquisition this month, Adelphia Communications last Friday bought Century Communications for \$3.6 billion. The move makes Coudersport, Pa.-based Adelphia the nation's fifth-largest cable company, with 4.7 million subscribers. Under the terms of the deal, Adelphia will assume \$1.6 billion of Century debt and pick up cable systems in California, Colorado and Puerto Rico. Adelphia has been involved in a flurry of deals, including a joint venture with Tele-Communications Inc. to manage systems serving 800,000 subscribers in Los Angeles.

## Hispanic TV Gains in Ratings

Univision Television Group's Spanish-language station WXTV-TV in New York scored its first prime-time sweeps win over an English-language station, beating out Chris-Craft/United Television's UPN flagship WWOR-TV. During common prime time (8-10 p.m.), WXTV scored a 4.2 rating/6 share (NSI, Feb. 4-March 3), edging WWOR's 4.0/6. WXIV, a UHF station (ch. 41), saw its prime-time rating increase 5 percent, while WWOR dropped 15 percent in ratings year-to-year. Meanwhile, Hispanic viewers in Los Angeles are increasingly tuning out English-language TV stations, with the market's

three Spanish-language stations seeing prime-time ratings increase 23 percent this month over the February '98 sweeps.

## Ski Mag Tumbles Down the Slopes

*Mountain Sports & Living*, formerly known as *Snow Country*, last week suspended publication and dismissed its staff. The ski title's advertising last year plummeted 25.2 percent to 558 pages, according to the Publishers Information Bureau. The 401,000 circulation magazine was purchased by L.A.-based Miller Publishing in November 1997 from the New York Times Magazine Group in a deal that also included *Tennis*, *Sailing World* and *Cruising World*.

## Cablevision Now Eyeing Mets

Cablevision Systems Corp. is in talks with the owners of the New York Mets to buy the National League franchise, said sources with knowledge of the cable company's plans. The preliminary talks come just weeks after Cablevision's \$600 million bid for the Yankees collapsed over management and financial issues.

**Addenda:** Tony Cassara, president of the Paramount Stations Group, has been elected to a two-year term as board chairman of Television Bureau of Advertising. Former chairman Andy Fisher remains on the board in an ex-officio capacity... For the 10 NBA games telecast by NBC this season through Feb. 28, the average household rating stands at 4.8/11, 4 percent higher than the 4.5/11 recorded for the same weekends last year... **Speedvision** has partnered with *Motor Trend Magazine*, *Motorcyclist* and *Hot Rod* for three weekly original half-hour shows launching this month... *The Robb Report*, a 105,000-circulation luxury-lifestyle monthly, was acquired by Luxury Media Corp., headed by the magazine's publisher, **Daniel Phillips**... **Sheila Capps**, Canada's heritage minister and a chief architect of legislation that would restrict American split-run magazines, said she intends to sue the Canadian edition of *Hustler* magazine for libel. Last month, the adult magazine invited readers to take part in a contest that used Capps' image.

## INSIDE



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**Correction:** In a Local Media story in last week's issue, the ownership of Las Vegas' two daily newspapers was incorrectly described. The morning *Las Vegas Review-Journal* is part of Donrey Media Group, which is owned by Little Rock, Ark.-based Stevens Group. Greenspun Inc. owns the afternoon daily, the *Las Vegas Sun*. The papers are managed under a joint operating agreement.

## MEDIA WIRE

### Outside Stays Inside To Fill Editor's Post

Hal Espen, *Outside* executive editor, has been promoted to editor, succeeding Mark Bryant, who recently announced his resignation from the Santa Fe, N.M.-based monthly.

The June issue will be Espen's first. "We produce some of the most sterling service packages and review sections in American magazine publishing," Espen said. "I'm going to pour tremendous energy into thinking about better ways to execute our service."

Espen faces some serious staffing challenges. Four of the masthead's top five staffers—creative director Susan Casey, deputy editor John Tamen, managing editor Adam Horowitz and his wife, Sarah, the associate art director—are leaving this spring. None of those departing have accepted other jobs.

"I'm jazzed," Larry Burke, *Outside* chairman/editor in chief, said about the pending staff exits. "Change is very normal and good for any magazine, and *Outside's* probably overdue for a change of leadership. We've enjoyed Mark's success tremendously, but for the same reason doing something fresh for him is good. A fresh editorial team is going to be good for the magazine."

Espen, 43, came to *Outside* three years ago after serving as a senior editor and features editor at *The New Yorker*. Espen played a key role in the editorial team that earned *Outside's* National Magazine Award for General Excellence in 1998, the title's third straight win in that category. *Outside's* paid circulation dropped 2.7 percent to 529,845 in the second half of '98, according to the Audit Bureau of Circulations. —Lisa Granatstein

### Free Trip to Mexico Sends Jock to Unemployment Line

Hollywood Hamilton, Chancellor Media's morning host on WKTU-FM in New York, was fired last Wednesday, leaving the station to build a new drive-time show and clouding the future of *Hollywood Hamilton's Rhythm Countdown*, which airs weekends on 50 AMFM Radio (continued on page 6)

# Breaking The Rules

*Kids' WB slate offers clues to net's new direction*

CHILDREN'S TV / By Eric Schmuckler

**K**ids' WB tomorrow will present to advertisers a fall lineup that includes two new programs—an animated comedy named *Detention* and a high school wrestling show, *On the Ropes*. Of more immediate import on the schedule are two recent hits, *Batman Beyond* and *Pokémon*, which in their brief runs this winter have lifted Kids' WB out of its ratings morass.

The new slate is the first hatched by the network's new kids regime of Susanne Daniels, who doubles as boss of WB's prime-time programs, and senior vp Donna Friedman, a recent arrival from Nickelodeon. In their first interviews in their new capacities last week, the pair detailed plans to take the network in a fresh direction. "I don't know the rules of the kids business," said Daniels, "and I don't want to know them."

Kids' WB could hardly have asked for a better scenario going into the upfront. The net's Saturday-morning lineup was dead in the water over the first five months of the season, down some 20 percent to a 1.7 rating/8 share among kids 2-11. But the Jan. 16 premiere of *Batman Beyond* reversed its fortunes at a stroke, and WB turned the heat up a month later when it plucked *Pokémon* from syndication. In the three weeks that both shows have been on, the network has averaged a 2.8/12—a whopping 65 percent jump in rating and a 50 percent gain in share.

*Pokémon* is already the third highest-rated kids show of the season; its 5.1/19 on the weekend of Feb. 27 was Kids' WB's best number ever. *Batman Beyond* ranks seventh for the season and pulls an impressive 26 share among boys 6-17.



Ratings crusader: WB's *Batman Beyond* has drawn new viewers.

WB expects these shows to revive its anemic weekday lineup next season, when *Pokémon* will become a strip and *Batman Beyond* will appear once or twice per week. In an unusual arrangement for a network show, WB affiliates will receive ad commitments from Nintendo (marketer of the *Pokémon* game), just as stations that ran the syndicated version did, according to a syndication source.

Kids' WB's other new offering for fall is *Big Cartoonie Show*, a compendium of shorts from Looney Tunes to Spielberg-era shows including *Tiny Toons* and *Animaniacs*.

Returning to the lineup will be *Batman/Superman*, *Men in Black* and the disappointing *Histeria!*, now relegated to weekday mornings.

The lineup signals a different approach for

## Kids Upfront on Hold

THE MARKETPLACE / By John Consoli

**T**wo more programmers will stage their kids upfront presentations this week, but buyers believe it will be at least a month, perhaps longer, before the kids upfront market begins.

One reason for the no-rush approach, a repeat of last year's kids selling season, is that many advertisers have signed multi-year deals, so there is less time available. Another factor in putting off the market until April or May is that many budgets will not be ready until then. "It's crazy to be buying time when we aren't even sure what the budgets for next season will be,"



Kids' WB, especially since Daniels and Friedman took over from the Warner animation studio and its longtime boss, Jean MacCurdy. The animated *Detention* tells of an oddball group of seventh-graders in a way that "brings a bit more of that kid point of view and kid relatability to the network," Friedman said. Tia and Tamera Mowry of *Sister, Sister* are among the voice talent. Warner developed the show, but Friedman set up a focus group that put the creators in a room with a bunch of 12-year-olds. "We got a wonderful rewrite out of that," Daniels said.

The live-action series *On the Ropes* has no connection to TV's pro wrestling circuits. Kids' WB plans to announce the show as part of the schedule, but execs were hashing out details over the weekend and have so far committed only to a pilot. "We all know wrestling is this bizarre phenomenon among kids," said Friedman. "This show will take a genre full of comedy, action, good and evil, and soap opera, and reinvent it for kids." Added Daniels: "It's about adolescence, with wrestling as more of a backdrop."

*On the Ropes* comes from Tollin-Robbins, maker of the Nick hits *All That* and *Kenan & Kel*; the production company recently signed an overall deal with the Warner studio. Daniels said she hopes to extend this model in kids. "We want to identify writers, hopefully bring them into the Warner family and work closely with them in developing shows," she said.

It's hard to argue with hits, but some observers wonder how déclassé ideas like *Pokémon* and teen wrestling jibe with the hallowed heritage of Warner animation. "There's room for both classic cartoons and entertainment that appeals on a different level," Daniels said. "*Pokémon* isn't close to the level of a Bugs Bunny cartoon, but the game/storytelling is very contemporary for kids. Its success speaks to the idea that you don't have to spend a lot of money to appeal to kids." ■

## Until April, at Least

one buyer said last week.

The recent shakeup at leading toymaker and major kids TV advertiser Mattel Inc. is also slowing things down. Mattel, which is struggling with declining sales and profits, recently announced the resignation of its president and a restructuring of its management team. It will probably take some time for the company to decide how to proceed with its upfront buys.

In addition to the Kids' WB presentation on Tuesday, Bohbot Entertainment & Media will stage its upfront for the new BKN Kids' net-

# Sweeping Up With Monica

*ABC stations ride Lewinsky wave to strong finishes in news ratings*

**LOCAL TV /** By Michael Freeman and Megan Larson

**T**V viewers' obsession with the Monica Lewinsky saga helped boost ratings for many local stations during the final week of the February sweeps. Just as Lewinsky's 20/20 interview on the last day of the ratings period helped lift ABC's network sweeps numbers (see related story on page 9), local stations enjoyed final-week spikes with related news segments prior to and after the interview.

ABC's owned and affiliated stations reaped the biggest Lewinsky benefits on their late newscasts immediately following the two-hour 20/20 on Feb. 3. The boost helped some ABC outlets win not only that night but also earn victories for the month in competitive local late-news races.

In New York, flagship WABC-TV's sweeps average of 9.8 rating/17 share at 11 p.m. edged out rival WNBC's 9.7/17. The Lewinsky interview, which generated a 34.5/46 for the 9-11 p.m. time slot on WABC, lifted that night's 11 p.m. newscast 8 percent from its pre-interview 9.1/16 February average. WABC's late news scored a 22.9/39 last Wednesday, a 128 percent increase over the newscast's February '98 average of 10.1/14.

Many stations capitalized on Monica mania with extended coverage and related news sto-

ries. In Los Angeles, Lewinsky's hometown, KABC-TV dedicated 20 minutes of its Wednesday late news (21.9/43) to the topic. The newscast included segments on a 20/20 viewing party at a Beverly Hills restaurant, replete with a Monica look-alike, as well as an in-studio jury consultant, Jo Ellan Dimitius (a screener of jurors for the O.J. Simpson and Rodney King trials), who analyzed Lewinsky's physical and verbal reactions to Barbara Walters' queries. KABC, whose late news had averaged a 6.4/14

during the sweeps, saw that average jump to a second-place 7.5/16 average—thanks to the Lewinsky coverage.

In Pittsburgh, Hearst/Argyle-owned ABC affiliate WTAE-TV featured a "jury" of 10 randomly selected men and women who shared their opinions on Lewinsky in segments before and

after 20/20. WTAE's 11 p.m. news earned a 22.4/35, helping boost the station from a 10.7/18 in February 1998 to a 10.9/19.

Columbus, Ohio, ABC affiliate WSYX-TV earned a 17.4/31 for its late news last Wednesday, its best numbers in years, said news director Bill Berra. The night helped the Sinclair Broadcasting outlet lift its average February rating at 11 p.m. 10 percent, to a 7.1. The station aired a related story on private detective agencies that investigate wayward spouses.

ABC affiliate WKRN-TV in Nashville, Tenn., reported that its late news (23/34) retained 85 percent of the 20/20 audience. Lewinsky/Walters helped drive up the station's February late-news average 14 percent to a 10/16—its best showing since "probably before the '90s," said Matthew Zelkind, news director of the Young Broadcasting property.

The ABC affiliate in President Clinton's stronghold of Little Rock, Ark., KATV-TV, also tried to make the most of the Lewinsky story. For a piece on the president's alleged dalliances that aired on its 6 p.m. news, Allbritton Communications-owned KATV requested an interview with alleged Clinton victim Paula Jones. But after Jones asked for \$10,000 to talk, the station said no thanks, said news director Bob Steel. ■



**Alert the media: A Lewinsky look-alike made the evening news in L.A.**

## MEDIA WIRE

Networks affiliates.

Finding a new morning host for a station is one thing, but Chancellor may have to go hunting for a new syndicated personality, too. In the meantime, Richard Lee, another WKTU talent, filled in for Hamilton's syndicated show last weekend.

Hamilton, a.k.a. Timothy Bello, was fired for fixing a station contest involving a trip to Cancun by awarding it to someone he knows. "He admitted it. We looked into it, and we took the right action," said Scott Elberg, WKTU general manager. "He violated the public trust and put our promotions in jeopardy, as well as our license."

While the station decides how to rebuild a show that Elberg said was "gaining momentum," Hamilton's co-host Gomba will be doing the show with Freddy Colon, who has worked with the company for several years.

The dismissal came less than one week after Doug Tracht, a.k.a. The Greaseman, was fired by Washington's WARW-FM for making a racial slur during his morning show. —*Katy Bachman*

### Infinity's WFAN Scores Big Among Top-Grossing Stations

With two major-market AM stations dropping out, FMs now occupy eight of the top 10 spots in radio billings, according to BIA Research's 1998 rankings.

Noticeably absent from the 1998 top 10 were two traditionally strong 50,000-watt AMs—Tribune Co.'s WGN in Chicago (the perennial billings leader before WFAN-AM in New York came on the scene) and ABC's KGO in San Francisco.

New York placed six stations in the top 10 and Los Angeles, four. Infinity Broadcasting scored big, with six stations in the top 10. For the fourth year in a row, Infinity's sports/talk juggernaut WFAN led the list by billing \$55.1 million, a 15 percent jump over 1997. Infinity's New York rock station, WXRK-FM, was second (\$45.6 million) and Chancellor Media's New York adult contemporary station WLTW-FM was third (\$45.4 million).

The rest of the top 10: KIIS-FM, Los Angeles, Top 40 (\$39.2 million); WINS-AM, New York, (continued on page 8)

# The Daze of Future Ads

*CAB panel sees blurring of lines between media and advertisers*

**THE INDUSTRY /** By Jim Cooper

**T**raditional relationships between advertisers and the media will change indelibly as the television, the personal computer and the telephone continue to converge with each other.

That was the consensus of a panel of heavy hitters from Madison Avenue, Wall Street, the cable industry and the client side during the Cabletelevision Advertising Bureau annual conference in New York last week.

Central to the discussion, moderated by Harvard Law School professor Arthur Miller, was the expanded penetration of digital set-top boxes. Those boxes—Dennis Liebowitz, senior vp at investment bankers Donaldson, Lufkin & Jenrette, dubbed them "the magic lamp[s]" of convergence—will change the viewer's media experience. That experience will likely involve only one or two devices that will serve all media needs.

The panel also weighed how to best reach those viewers of the converged world. "There is going to be a drive by advertisers to find ways to do commerce directly through ads...cost-per-thousands will become cost-per-responses...it will be a new revenue engine in the future," said Michael Moore, former worldwide media director, DMB&B.

**"Cost-per-thousands will become cost-per-responses." —Moore**

Rick Kaplan, president of CNN U.S., warned that that type of marketing would be difficult for CNN to pull off. "That's a problem for news," said Kaplan, who quipped it wouldn't really be right to start selling Larry King action figures between CNN newscasts.

The panelists did agree that convergence will replace straight ad buying and selling with partnership advertising. "I'm not looking at it as an advertising medium. I'm looking at it as relationship marketing," said David Ropes, director of corporate advertising/integrated marketing at Ford Motor Co.

Arnie Semsy, former worldwide media director of BBDO,

likened the new converged advertising to an electronic door-to-door salesman with a deep understanding of individual customers' needs. "It's shifting from mass marketing to one-on-one," agreed Tony Ponturo, vp, corporate media and sports marketing, Busch Media Group.

The panel concluded that media companies best positioned to take advantage of this future business are vertically integrated companies "that can direct traffic," said Jessica Reif Cohen, managing director of Merrill Lynch. Cable companies, added Liebowitz, will function as toll booths in the information flow. ■

# Tauzin Fishes With Nets

*Bill seeks reprieve for satellite players to put on CBS, Fox signals*

**DIRECT BROADCAST SATELLITE /** By Jim Cooper

**T**he major satellite companies and common carrier Primetime24 last week got support for a six-month license to return CBS and Fox programs to 700,000 customers via a bill sponsored by Rep. Billy Tauzin (R-La.) that was unanimously approved by the House telecommunications subcommittee.

Tauzin's bill would make the Federal Communications Commission create standards of signal reception, and would put the FCC in the position of determining which dish owners can legally pick up out-of-market network signals.

At press time, Tauzin aide Ken Johnson said

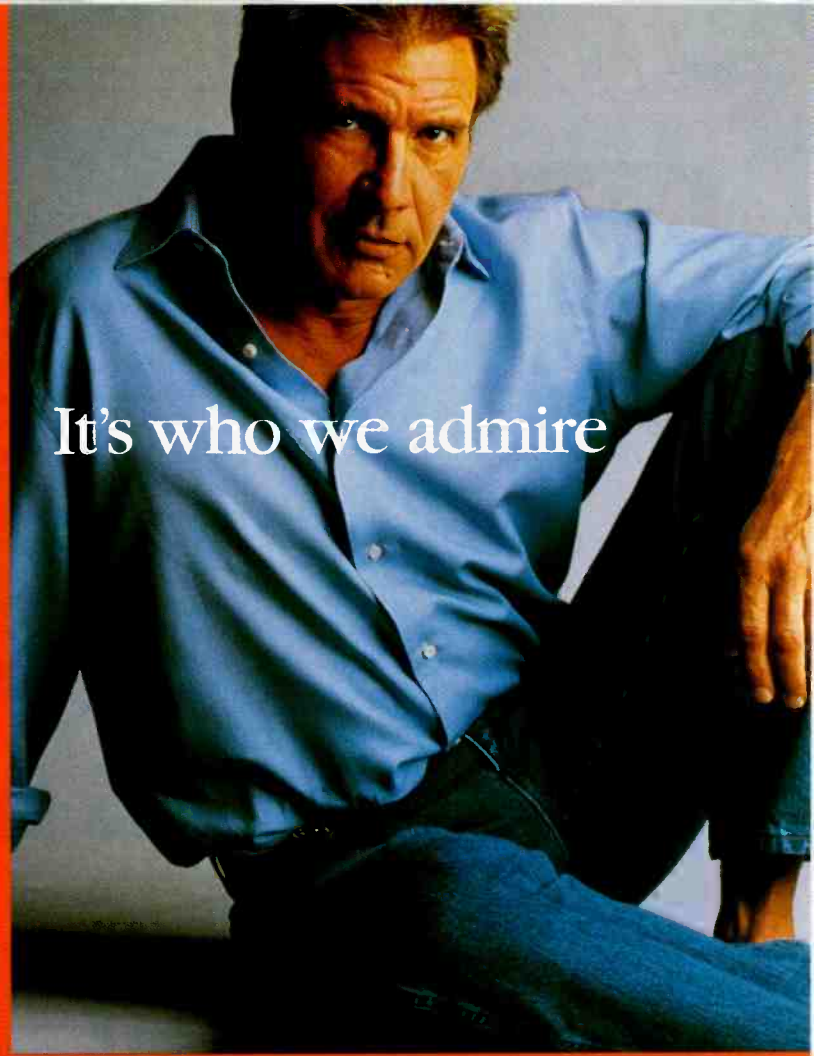
the bill will evolve this week into a more comprehensive satellite-reform effort that would mandate carriage of some local TV stations for three years, after which the satellite companies would have to carry all local stations.

"In other words, it's a phased in must carry," said Johnson, who noted that the satellite players today do not have the technology to carry all local signals. "We're saying, let's allow satellite companies the opportunity to lure customers away from cable, broaden their subscription base, generate capital, launch new birds and thus have the capacity to offer all local stations three

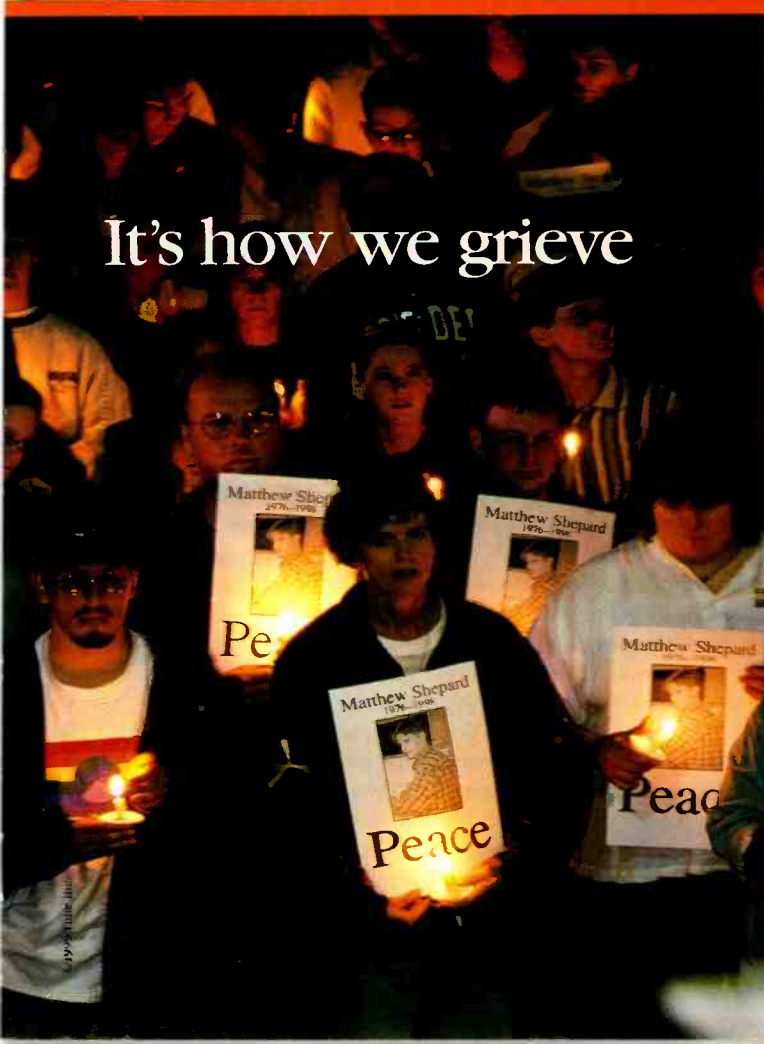




It's what we create



It's who we admire



It's how we grieve

Jewelry designer Tarina Tarantino's insect-shaped jewelry has Hollywood abuzz. Sexiest Man Alive, Harrison Ford says he's "an ordinary guy struggling to do the right thing." Fellow students mourn Matthew Shepard – young, gay and brutally murdered.

**People**  
weekly

It's who we are

(And who we've been for 25 years)



## MEDIA WIRE

news (\$38.3 million); KRTH-FM, New York, oldies (\$37.1); WKTU-FM, New York, contemporary hits (\$36.9); WCBS-FM, New York, oldies (\$36.4); KKBT in Los Angeles, urban (\$35.85); and KTWV-FM, Los Angeles, jazz (\$34.5). —KB

### Merger Extends *TV Guide* Brand Into Cable, Internet

News Corp. last week completed the \$2 billion sale of its controlling stake in *TV Guide* to TCI's United Video Satellite Group. The deal merges *TV Guide* with United Video's multimedia properties, to be overseen by Anthea Disney, chairman and CEO of News America Publishing Group, who also becomes chairman/CEO of *TV Guide*. The new joint venture extends *TV Guide*'s print brand to United Video's electronic listings, formerly known as the Prevue Channel, and to its Internet property.

The company formed three business units: *TV Guide* Magazine Group, *TV Guide* Entertainment Group and United Video Group. Joe Kiener, president/COO of News America Publishing, was named president of *TV Guide* Inc. and chairman/CEO of the Magazine Group. Peter Boylan, president/COO of United Video, was named chairman/CEO of the Entertainment and United Video groups.

In May, *TV Guide* will roll out an enhanced version of its large-sized cable listings guide that currently goes to a select group of subscribers. Also, a new entertainment-based magazine, currently being developed by Steven Reddcliffe, *TV Guide* editor in chief, is in the works and may be launched by early 2000. —LG

### Cahners, CMP, Ziff-Davis Take Home Neal Awards

Cahners Business Information parlayed 22 nominations into five first-place Jesse H. Neal awards for business-to-business editorial excellence from the American Business Press last week. Alan Fredericks, vp/editorial director of Cahners' travel group, was also honored with the ABP Crain Award for career-long achievement. CMP Media pocketed four Neals, while its archrival, Ziff-Davis, collected three. —John Masterton

years down the road.”

Johnson stressed that the bill is not a slap at broadcasters or “a get-out-of-jail-free card for the satellite industry, which in many cases flim-flammed consumers by illegally signing them up to receive distant network signals.”

National Association of Broadcasters president Eddie Fritts voiced “complete and total opposition” to the bill in a letter to Tauzin. Fritts said the bill effectively rewards illegal behavior, “eviscerates” fundamental copyright law protecting broadcasters’ local signal rights.

Sen. John McCain (R-Ariz.) has held hearings on his bill to reform the Satellite Home Viewing Act. The Clinton administration has voiced support of a bipartisan effort to resolve the dispute. Having a healthy satellite industry

as an alternative to cable—which will likely raise rates once regulation ends on March 31—is a priority for lawmakers.

The reprieve follows a Feb. 25 ruling by a federal judge in Miami stating that about 2.2 million satellite dish owners were illegally receiving Fox and CBS out-of-market signals, because they can clearly pick up broadcasts from their local stations. As of April 30, about 1.5 million satellite customers will lose those signals. Dish owners unable to receive a strong local signal are exempt.

On a related satellite front, market leader DirecTV and EchoStar continue to vie for control of PrimeStar’s 2.3 million subscribers, but PrimeStar executives still have not finalized a deal with either company. ■

## CBS Expands Early Pitch

*But buyers are wary of aggressive pricing on returning shows*

**THE UPFRONT** / By John Consoli

**M**edia buyers say they are not ready to begin buying CBS’ prime-time network programming for the 1999-2000 season prior to the traditional late May upfront, especially if they have to pay high premiums. But some buyers did express interest in buying network time through CBS Plus, which would also require buys in additional CBS media outlets, if a deal at “the right price” can be reached.

CBS last week announced the renewal of 12 of its current prime-time shows, including its Monday night comedy block, its three newsmagazines and hot shows like *Touched by an Angel* and *JAG*. The network will begin selling those shows individually and as part of CBS Plus packages right away.

The pitch this season differs in a subtle way: Get advertisers to focus on buying stable and growing programs, rather than buying demos exclusively. To that end, CBS Television president Leslie Moonves announced last week that by the end of this season, the network has 10 hours of programming that are up in households over last season, compared to six hours for ABC, four-and-a-half for NBC and four for Fox.

“NBC is selling a demo, and most of those programs will be gone soon,” explained a CBS insider. “We are hoping to sell our programs as having loyal followings, shows that will be around for a while. We will not be jettisoning the upfront. We’ll still be part of it. But the upfront is a deep discounted process.

It’s no secret Mel [Karmazin, CBS CEO] believes network TV advertising is being sold too cheaply. We are trying to change the game a little by offering to let advertisers into the programs they want early, but at higher rates. And if they don’t buy now, they run the risk of being shutout during the upfront.”

The very tight second-quarter scatter market has become a windfall for CBS, which held back 20 percent of upfront inventory last June and is currently commanding up to 300 percent above upfront prices for its hot shows. CBS is doubly blessed since it has not had to give back any of that inventory for audience deficiencies, as have most of the networks.

David Poltrack, CBS executive vp of planning and research, predicts that demand for advertising in the upcoming season will bear double-digit price increases. Karmazin believes the time is right to see whether the marketplace is willing to pay.

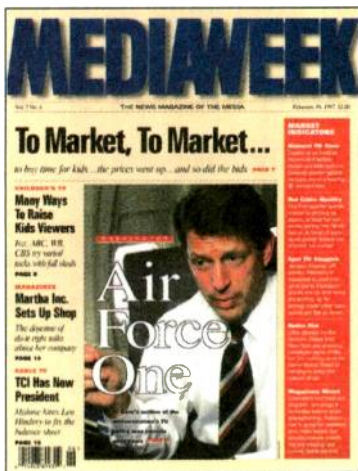
But one major media exec said, “CBS has stability, and we applaud that, but other than *60 Minutes*, they have no must-buy shows. In fact, there are few must-buy shows on any network, certainly none which require us to pay higher premiums.”

Bob Igiel, executive vp and broadcast director for the Media Edge, concurred. “I welcome Mel’s new ideas, but in any negotiation, we need to look carefully at what all the options are,” said Igiel. “We cannot buy in a vacuum. Also, the last time I looked, CBS was not the leader in the key demo. Leaders have more leverage.” ■



# Eye-opening NEWS SOURCES

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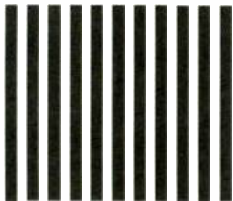
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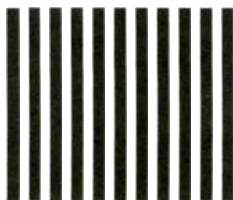
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# Stunting Helps Nets Grow

*With HUT levels on rise, network chiefs are divided over their value*

**THE FEBRUARY SWEEPS** / By John Consoli and Jim Cooper

**A**BC made a race out of second place in the February sweeps on the last night, buoyed by the 20/20 interview of Monica Lewinsky. The Barbara Walters tête-à-tête recorded the highest rating ever for a single news program in prime time, 33.5/48, which enabled it to tie Fox for second place among 18-49 viewers. But it was already a foregone conclusion two weeks into the sweeps that NBC would take home top numbers.

NBC finished with a 10.0 rating/16 share in households, compared to 9.7/16 for CBS, 8.9/14 for ABC, 7.2/11 for Fox, 3.6/5 for WB and 2.1/3 for UPN. In the 18-49 demo race, NBC recorded a 6.3/17, followed by a 5.4/14 tie for ABC and Fox, a 4.1/11 for CBS, a 2.0/5 for WB and a 1.3/3 for UPN. All the ratings come from Nielsen Media Research data.

The network programming heads were exuberant that on many of the sweeps nights broadcast HUT (homes using TV) levels were up significantly over regular season nights. The most stunning example came on Feb. 18, when the six-network share reached 72, up 30 percent from the season average 55. That prompted Scott Sassa, NBC's entertainment president to declare: "If you provide good programming, you can actually increase viewing levels." Sassa then zapped cable by noting derisively that "218 cable networks split a 28 share."

CBS Television president Leslie Moonves was somewhat critical of NBC's showing because the Peacock network aired only 72 percent of its regular programming during the sweeps compared to 86 percent by CBS. Sassa retorted that special-event programming was partly responsible for growing audience on other nights. "I'm convinced that our ability to generate a big audience for the *Friends* episode [on Feb. 18] stemmed from being able to promote the show during *The '60s*," said Sassa, referring to the highly rated early February miniseries. He added that as viewer fractionalization increases, big events can be a way to draw audience back to the networks' regular programming.

While Moonves reiterated his call for an end to the sweeps system, Sassa touted the importance of winning the sweeps for the sake of affiliates. He noted that pre-Lewinsky, NBC outrated the competition in the final half-hour of prime time by 30 percent in adults 18-49. NBC also outperformed Fox's

9:30-10 p.m. local news lead-in average by 14 percent in that demo. "Our stations are our partners," summed up Sassa.

NBC's shift of *Will & Grace* from 9:30 p.m. Mondays to Tuesdays at 9:30 worked. The show grew 17 percent over previous programming and held 97 percent of its *Just*

*Shoot Me* lead-in in adults 18-49.

Stu Bloomberg, ABC Entertainment chairman, called the sweeps the network's "best performance since the May 1997 sweeps." ABC, he said, showed the most growth over last February's sweeps in the 18-49 demo, rising 20 percent. Bloomberg also credited the Stephen King miniseries *Storm of the Century*, TV movie *The Beat Goes On: The Sonny and Cher Story* and key regular shows like *The Practice* with helping grow ratings.

Cable enjoyed healthy year-to-date household rating increases during the sweeps, but media buyers noted that last year cable was

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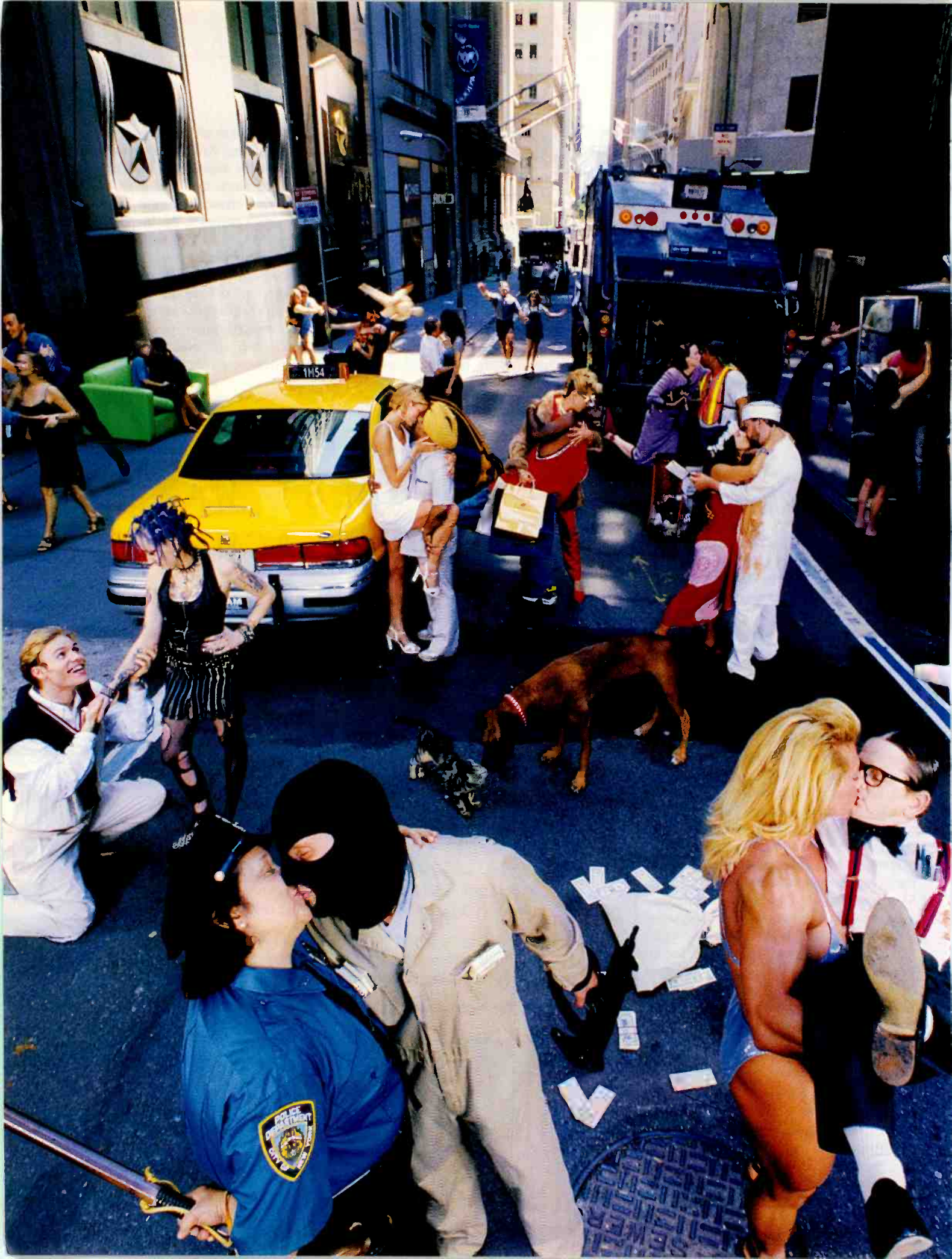
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## CABLE TV

**ESPN**, as expected, last week named George Bodenheimer president, overseeing both domestic and international operations. The move comes shortly after Bodenheimer's boss, Steven Bornstein, was promoted to president of ABC. Bornstein had been chairman of ESPN and president of ABC Sports, but Bodenheimer will not take the ABC Sports title. Bornstein is in the process of deciding the top management structure of that unit. As president, Bodenheimer says he will focus on the growth of ESPN Classic and ESPNNews and the integration of all of ESPN's sales efforts.

**American Movie Classics** today will launch a rebranding of the network to unify its TV and online images. The network will make over its logo, on-air IDs, programming blocks and interstitial breaks, as well as its Web site and broadband efforts. "We want to keep evolving our efforts to bring classic content on the cutting edge," said Kate McEnroe, president of AMC Networks. Beyond the new look, AMC also will create new content such as *Hollywood Real to Reel*—programming that will be available on the network and on the Web site, targeted at the estimated 42 percent of computer households that watch TV while they are connected to the Web.

**Comedy Central** last week promoted Eileen Katz to executive vp of programming. Previously senior vp of programming, Katz now has overall responsibility for Comedy Central's programming and development, a crucial job for the network as it tries to duplicate the success of *South Park* with future original programming. Along with *South Park*,



CC's Katz

Katz's credits include the launch of *The Daily Show* and *Win Ben Stein's Money*. Katz, who joined the network in 1995, will also oversee on-air promotion, scheduling, production, program research, acquisitions and international program sales. —Jim Cooper

unusually lower due to the Olympics on CBS.

For the first 25 days of the month, according to Cabletelevision Advertising Bureau's analysis of Nielsen data, basic cable's average aggregate delivery rose 15.7 percent to 23 million from 20 million last year. Cable's average rating for adults 18-49 and 25-54 grew 10 percent and 12 percent respectively.

Cable standouts included ratings improvements by USA, TBS and A&E. "They grew on ratings alone," said Brad Adgate, senior vp, research for Horizon Media. News was relatively flat except for Fox News Channel, which doubled its prime-time household ratings to a 0.6 and grew its household delivery to 226,000 from 143,000 last year. ■

# Nets' Post-Sweeps Push

*Big Four to roll out several new shows and repeat workhorses*

**NETWORK TV /** By Alan Frutkin

**S**weeps may have ended last week, but the networks' pursuit of viewers hasn't. Although many series will move into repeats—and ratings generally drop—throughout March and April, most networks use these months to either launch new programming or give a push to shows "on the bubble."

"They're opportunity months," said George Schweitzer, executive vp of marketing at CBS. "You're able to focus on a couple of projects with more resources—and marshal those resources in a less noisy media environment."

On March 15, CBS premieres its John Larroquette sitcom *Payne*. On March 30, *The Late Late Show With Craig Kilborn* makes its debut. The network also plays host to the NCAA basketball tournament this month, and it will use that platform to promote the Kilborn show to young male viewers who otherwise might not tune into the network's older-skewing prime-time lineup. "Craig's got a lot of great connections to the sports audience," Schweitzer said, noting Kilborn's previous career as an ESPN anchor. "It's a perfect setting for him, and it's his primary audience."

Additionally, CBS began airing its *Walker, Texas Ranger* spinoff *Sons of Thunder* this month, and temporarily benched *Walker* to try out the new series. It's a move that other broadcasters have in their playbooks.

"It allows us to have more original programming," said Jeff Bader, senior vp of program planning and scheduling for ABC, which will temporarily replace two of its high-

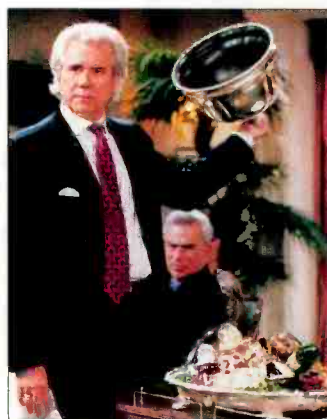
est-rated programs with new series. On March 9, *NYPD Blue* steps aside for the sci-fi drama *Strange World*. On March 24, *Two Guys, a Girl and a Pizza Place* makes room for the highly anticipated comedy *It's Like, You Know...* That same night, the network premieres *The Norm Show*, starring ex-*Saturday Night Live* comic Norm McDonald.

ABC also began challenging NBC's "Must-See" Thursday night lineup last week by airing repeats of *The Drew Carey Show* and *Spin City*. The campaign runs through March 18, and underscores the opportunity that most networks see to experiment with program-

ing in the post-sweeps time period. At the same time, ABC's reliance on those two shows in repeats highlights broadcasters' need to amortize production costs over several airings of a single episode. "We can't afford not to air repeats," Bader said. "It's a question of how many repeats are too many. You might make more money per episode in repeats, but you're losing viewers."

And as most of the networks' ratings continue to decline, viewers are at a premium. "Repeats are a necessary part of the business, but they don't have to be seen as a negative," said Giles Lundberg, Fox's senior vp of research and marketing.

Lundberg added that Fox plans to heavily promote repeats of its fledgling foamation comedy *The PJs*, along with its two new animated series *Futurama* and *Family Guy* (premiering March 28 and April 11, respectively). "If there are months in which we are forced to be in repeats, then we must see it as a chance to expose a program to millions of people who didn't watch it the first time." ■



**Payne in the Eye: CBS rolls out Larroquette next week.**

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# Nascar Seeking One Vision

*Consolidated national TV plan could triple rights fees*

**TV SPORTS /** By Michael Freeman

**A**s Nascar, the stock car racing governing body, gears up to offer a unified national television package for the first time, track owners and other racing officials held a summit meeting in Las Vegas last week to discuss how to increase rights fees. Nascar executives believe they can triple the \$100 million they currently receive from six different networks and cable outlets.

"There is a lot of scenario spinning" about how Nascar may package the races and other ancillary revenue-generating businesses, said Neal Pilson, the former CBS Sports president, Nascar's TV consultant. "It is really to the advantage of the owners to package the sport like the NFL, NBA, and NHL. To do it with one voice and a singular vision [through Nascar] will further validate stock-car racing as a major national sport."

Currently, individual track owners cut their

own deals, which has produced competition among ABC, CBS, NBC, ESPN, TBS and TNN for the rights. But as it prepares to consolidate the package, Nascar may be looking to play a wildcard: The potential entry of Fox's broadcast network, perhaps paired with its Fox Sports regionals and the Speedvision cable channel, of which it owns a one-third stake. If the various entities that now televise the sport are forced to protect their piece of the pie, rights fees could skyrocket, Nascar officials believe.

Bray Cary, Nascar vp of broadcasting, said the governing body could begin negotiating "clusters of races" later this summer for the 2000 season, perhaps among as many as four different networks. "Any license fee increases will be reflective of the enhanced value and new businesses we have created out of this," Cary said. One scenario could include a dedicated 24-hour Nascar digital cable channel. ■

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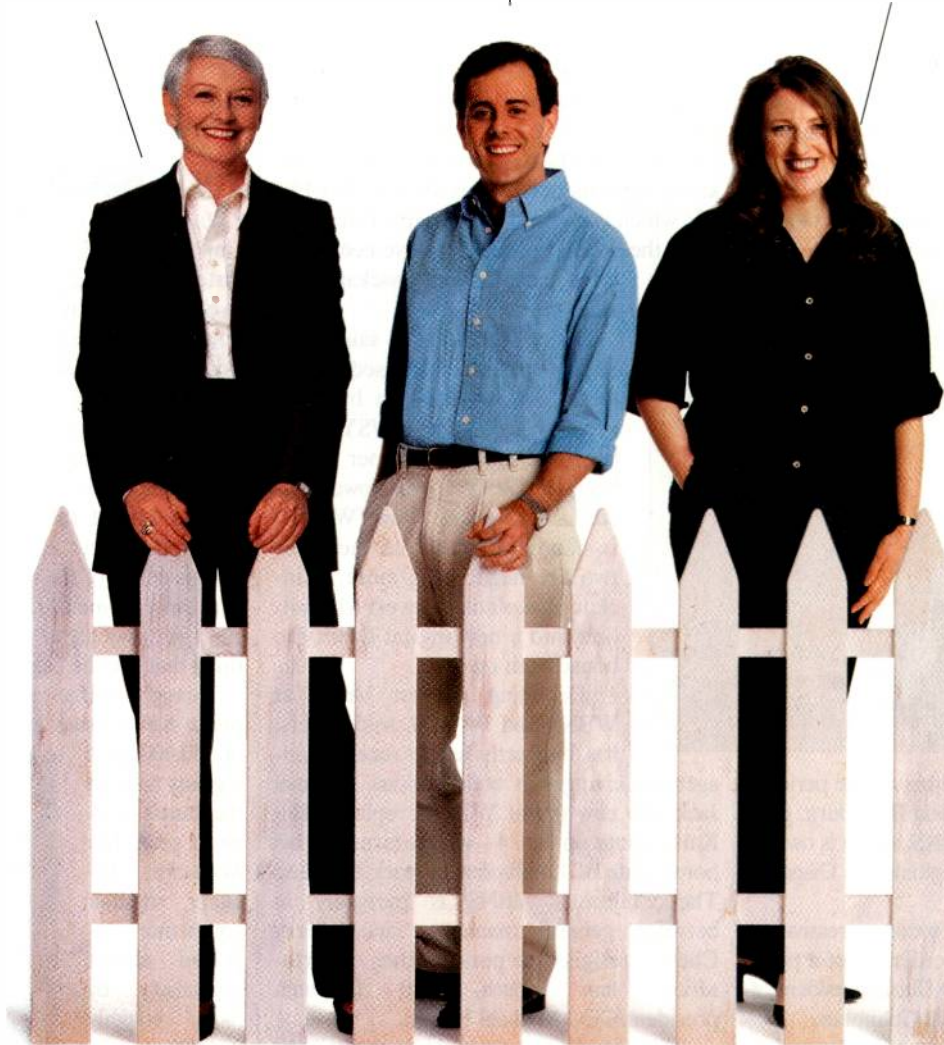
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# Local Media

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## COLUMBUS, OHIO/TV STATIONS

### Surprises in a Predictable Market

• COMPETITION BETWEEN THE THREE NETWORK TV stations in Columbus, Ohio, has heated up recently, which is the result of several factors. For one, there's a new general manager at NBC's owned-and-operated WCMH-TV. Over at CBS affiliate WBNS-TV, the gm's slot has been vacant for a month. And the ABC affiliate, WSYX-TV, is enjoy-

said Linda Weeks, associate media director at Lord, Sullivan & Yoder.

The ABC outlet has another card to play that seems to be attractive to media buyers. Last June, WSYX entered into a local marketing agreement with Fox affiliate WTTE-TV, which is owned by Glencairn Ltd. Since then, the Sinclair properties have been peddling promotional packages to advertisers.

"It's exciting," said CP Media's Clark. "It used to be that if you wanted to bring in news, you bought [WSYX] to bring in your cost per point because [WSYX] was lower rated," said Weeks. "Now [WSYX] is standing firmer and the other two are negotiating more." Sinclair also plans to invest \$10 million into a new digital facility to house both outlets.

Declining market share at WBNS and WCMH, said buyers, has indirectly led to recent man-

agement changes at both stations. Michael Jack, the new gm at WCMH replaced Bill Katsanfanos on Jan. 4—who returned to his home state of Oklahoma to work for Feed The Children. WBNS is currently in between general managers since Perry Chester resigned to pursue other opportunities last month, said Dispatch president/CEO Michael Fiorile.

"The market is more competitive...the opportunity to dominate is not there," replied John Butte, vp of news for Dispatch Broadcast Group and vp/gm of the group's 24-hour cable channel, the Ohio News Network. "But to deduce that the increased competition is the result of [WBNS] being weaker is inaccurate."

Jack, the market's newest gm, is a former KNBC-TV sales vp. He said last week that WCMH "is focusing in on sweeps... looking to maintain [its] advantage." One important item on his agenda is to raise WCMH's profile in the community, which

buyers said the station needs to do. "Our part is to be responsible and involved," Jack said. —Megan Larson

## KENTUCKY/MAGAZINES

### Statewide Mags Make For a Reading Derby

• THE LAUNCH LAST FALL OF A NEW MAGAZINE in Kentucky is the latest effort in the state's surprisingly diverse magazine market to offer loyal natives everywhere yet another down home perspective. The debut of the privately owned *Kentucky Monthly* last September adds a fourth competitor to a field of publications all packaging the state's distinct history and culture.

"Kentucky is one of the oldest states—the heritage of the state carries over from prerevolutionary times," explained Nancy Gregg, editor of the bimonthly history magazine *Back Home in Kentucky* on why readers can't get enough of their roots. "It's something that's in the blood of Kentuckians."

Gregg's coffee-table publication, which prints 8,800 issues but claims a readership

of 150,000, puts a glossy spin on the state's well-loved past. *The Kentucky Explorer*, another competitor supported almost exclusively by its roughly 23,000 subscribers, takes a backwoodsman's approach, publishing its stories on genealogy and history on newsprint.

History even creeps into the *Monthly*, which editor and publisher Stephen Vest says focuses on contemporary Kentucky. A feature in the March issue describes a reunion of high school basketball players who won the state championship in 1952. But the magazine concentrates on the accomplishments

#### News Race Tightens in Columbus

	Feb. '99*	Nov. '98	May '98
<b>5-6 p.m. Mon.-Fri.</b>			
WBNS-TV (CBS)	9.8/21	11/23	10/24
WCMH-TV (NBC)	8/17	8/18	8/19
WSYX-TV (ABC)**	5.1/11	5/12	4/11
<b>6-6:30 p.m. Mon.-Fri.</b>			
WBNS-TV (CBS)	11.8/23	13/25	11/26
WCMH-TV (NBC)	10.1/20	11/21	9/22
WSYX-TV (ABC)	5.8/11	6/11	5/11
<b>11-11:30 p.m. Mon.-Fri.</b>			
WCMH-TV (NBC)	11.9/24	11/23	12/24
WBNS-TV (CBS)	11.5/23	11/23	12/23
WSYX-TV (ABC)	6.2/12	6/12	6/12

\*February 1999 sweep includes preliminary data from 2/4 through 3/1. \*\*WSYX's newscast runs from 5-5:30 p.m., so its ratings are for that time period only. Source: Nielsen Media Research

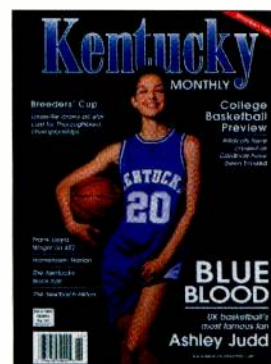
ing small gains in its local-news time periods.

"It's a battle," said Linda Blackburn, general sales manager for WBNS, which is owned by Ohio-based media conglomerate Dispatch Broadcast Group.

"Everybody has to be more aggressive on a cost-per-point basis in order to get a piece of that ad pie," said Betty Clark, president of CP Media, a buying firm in Columbus.

WBNS "is number one and always has been," explained one local media buyer, but its lead has been cut shorter. WBNS and NBC O&O WCMH have been running neck and neck at 5:30 p.m., 6 p.m. and 11 p.m. for the last year during sweeps. The two tied for first at 11 p.m. last November with a 23 share, but each has lost market share since then. While the Sinclair-owned ABC outlet WSYX-TV, trailing in third by a significant margin, has seen its ratings creep up at 5 p.m. and 11 p.m.

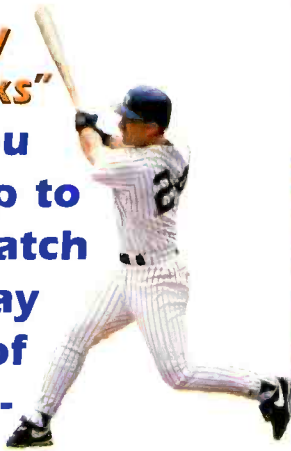
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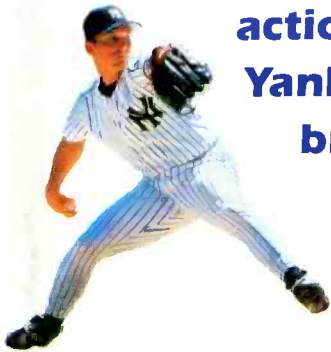
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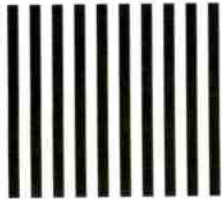


action of a live Yankees game broadcast.



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THE WAY THE WORLD WORKS



of contemporary residents.

The kickoff issue, for example, featured actor George Clooney, and actress Ashley Judd appeared on the November cover. Both are Kentucky natives. Departments inside the magazine feature travel destinations and fine dining around the state, as well as profiles of its various small towns.

The magazine has a circ of 30,000, of which half is paid. Issues run an average of 60 pages; 40 percent are ads. A four-color, full-page ad costs \$2,600. The magazine is unaudited.

The *Monthly's* biggest competitor, the general-interest *Kentucky Living*, also encapsulates contemporary Kentucky. Its take, however, is somewhat quirkier. The April issue, for example, celebrates the state's water-to-land ratio as the highest in the lower 48. While she's not actually from Kentucky, the magazine's feature story on Lily Tomlin last year mentioned her family's roots in Paducah. "Whatever makes Kentucky unique is what we like to cover," said Anita McMannis, *Living's* managing editor.

At 51, *Living* is the state's oldest publication. It is published by the Kentucky Association of Electric Cooperatives. The free magazine is technically bought by the cooperatives for their members and therefore

claims a paid circulation of 458,028. It's slightly slimmer than the *Monthly*, with an average of 50 pages, of which 50 percent is advertising. The price of a full-page, four-color ad is \$5,125.

Vest sees the *Monthly's* celebrity-driven take on Kentucky as putting it in a separate category from its older competitor. "Ours is a little more cosmopolitan," he said adding that a large number of its readers are also natives who have moved out of state.

*Kentucky Living*, however, can still claim pride of place, said the magazine's ad manager Lynne Christenson. "You buy us if you want to reach Kentucky readers." —*Mira Schwartz*

## ATLANTA/TV STATIONS

### Shaklan Plans to Rebuild WGNX's Little Red House

•ALLEN SHAKLAN LAST WEEK FORMALLY moved into his new office at Atlanta CBS affiliate WGNX-TV: a windowless room atop a red clapboard house. But the primitive digs are the least of Shaklan's challenges. Over the next 18 months, the new general manager aims to expand the station's daily news content from 90 minutes to 5 hours, build a new

digital facility and overhaul the entire station's promotion, sales and marketing efforts. "It's really a startup for all practical purposes," Shaklan said.

As of last Monday, the station has a new owner. Des Moines, Iowa-based Meredith Corp. formally closed its deal to purchase fourth-ranked WGNX from Tribune Co. Since November when the agreement was struck, Shaklan and his new employer have been working on plans to reposition the struggling UHF in the 10th largest TV

market. (Due to rapid growth, Atlanta is expected to be ranked the 9th largest designated market area by the year 2000.)

"It's a challenge and an opportunity to improve this station," explained Shaklan, a 27-year veteran with CBS. "I've taken care to hire department heads with deep experience to lead the station." They include: new station manager Chuck Cordray, formerly vp, Meredith Broadcast Group; news director Mike Cavender, formerly news director at D.C.-based CBS affil WUSA-TV; and new general sales manager John McKay, who held the same job at Orlando, Fla.-based CBS affil WKMG-TV. As the refurbishment gets under way, Shaklan expects to hire 40 to 50 more people in various areas.

"Meredith spent a lot of money [\$370 million] for this station, and for it to pay off we have to grow," Shaklan said. "Meredith is prepared to invest."

A former independent, WGNX became a CBS affiliate in 1995 after then-CBS outlet WAGA-TV switched to Fox. Because a traditional network affiliate didn't fit Tribune's portfolio, WGNX has been left somewhat untended.

It's shown in the ratings. In November, according to Nielsen Media Research, WGNX tied for fourth place in households—a 7 share sign-on to sign-off—with WB affiliate WATL-TV. Cox Broadcasting's ABC affiliate WSB-TV was tops with a 15 share; Fox O&O WAGA-TV came in second with a 14 share; while Gannett's NBC affiliate WXIA-TV scored an 11.

Moreover, the 90 minutes of local news WGNX delivers pales in comparison to the 5 to 6 hours the other three broadcast. And its syndicated product is that which has been passed on by others, Shaklan said. —*ML* ■



Shaklan has his work cut out.

## WASHINGTON, D.C./RADIO

### Rome, on a Roll, Adds WTEM-AM and an Hour

•PREMIERE RADIO NETWORKS' in-your-face sports talker Jim Rome, known as "Romey" to his growing fan base, landed his 131st affiliate last week, and it's a 50,000 watt biggie. Chancellor's WTEM-AM in Washington, D.C., which just last year boosted its signal to blow-torch status, will air *The Jim Rome Show* from noon to 3 p.m., starting immediately. The show had been running only two hours daily.

Rome is on a roll these days. He also re-upped his long-term contract with syndicator Premiere last week and beginning May 17, will introduce a 90-second live radio commentary best suited for afternoon drive. Rome will continue to do a half-hour daily cable show for Fox Sports Net, *The Last Word*. And he has drawn large crowds to recent live appearances in cities where he



Team player: Jim Rome signs up WTEM-AM.

has affiliates.

If Don Imus is the kickoff to WTEM's program lineup, Rome is the opening play of the second half. "Rome has been successful in major markets, and we want to capitalize on his success nationally," said Tod Castleberry, WTEM operations manager. Rome follows *Imus in the Morning* from 5:30-10:30 a.m. and local show *Doc and Al*, which runs from 10:30-noon.

Also new to the Team (as the station is known) lineup is a one-hour listener call-in program at 3 p.m. called *Playground*, featuring many of the local WTEM sports hosts.

Castleberry is hoping to boost the station's ratings—which hover around a 1.2—and revenue, which insiders estimate to be about \$6 million. —*Katy Bachman*



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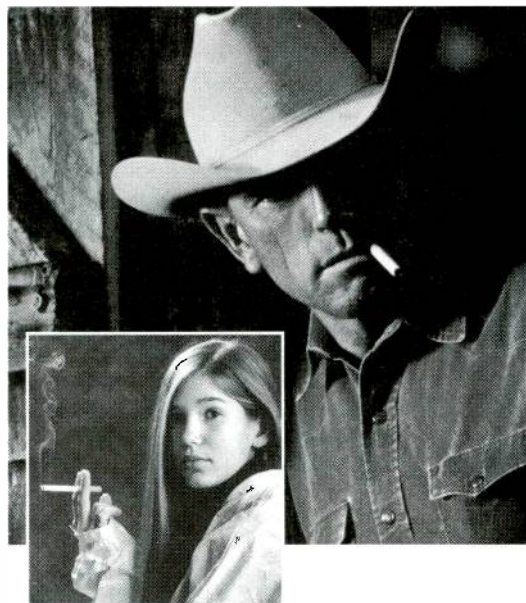
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## MOVERS

### CABLE TV

Susan Frank has been named general manager and executive vp of Odyssey Entertainment Group, the programming and marketing arm of the Odyssey Channel. Frank was executive vp, corporate marketing worldwide for the Jim Henson Co....E! Entertainment Television has promoted **M. Bradford Fox** to senior vp, affiliate relations. Fox will be responsible for affiliate sales and marketing strategy for both E! and the Style network.

### SYNDICATION

**Irv Schulman** has been named director of ad sales for Buena Vista Television's New York-based barter ad sales division. He moves up from account exec...Jann Carl has received an expanded weekend-anchor role on Paramount Domestic Television's *Entertainment Tonight*. Carl will continue to serve as *ET*'s weekday substitute anchor and as a correspondent.

### RADIO

**Matthew Ross** has been appointed vp/general manager of Chancellor Media's WAXQ-FM in New York. Ross previously was gm of Cox Radio's WALR-AM/FM and WJZF-FM in Atlanta. He replaces Kathy Stinehour, who will focus on Chancellor's Jammin' 105 (WBIX-FM) in New York as vp/gm.

### MAGAZINES

*Glamour*'s **Howard Grier** has been promoted to the newly created position of director of marketing and promotion. Grier was director of marketing and strategic development...**Candia Herman**, formerly ad manager of *Seventeen*, has been named associate publisher of *Details*.

# The Media Elite

Edited by Anne Torpey-Kemph

## A Media Savant

**Y**ou can't accuse Michael Wolf of not being connected. As managing director of the media and entertainment unit of Booz-Allen & Hamilton, Wolf has advised nearly every major media company of the 1990s, whether it was recommending to Paramount Communications that it should merge with Viacom instead of QVC, or urging Westinghouse to hold on to, rather than sell, its TV station group.

It was in part the decade's merger mania that led Wolf to pen *The Entertainment Economy*, a Random House book due out March 15. In it, the strategist explains how media and entertainment companies have become key engines of the world economy.

"Media mergers are far from over," says the author. Wolf is the son of an investment-broker father and a TV-producer mom, which helps to explain his perspective on the blending of business and entertainment. "No single company feels they yet have the perfect set of assets to win, given that the battles are fought on many fronts," he says.

The creation of megabrands has had an indelible effect on how consumers see the role of media in their lives. "MTV or Nickelodeon, or even Martha Stewart, are in fact lifestyles," notes Wolf. "They all have impact far more than merely watching a TV show or reading a magazine. That has raised the bar on all retailing."



More mergers ahead: Wolf

And how does Wolf, who is paid to see the future, foresee the convergence of the television set, the telephone and the personal computer? Right now, he's not taking a stand, noting: "I don't have my blender, my mixer and my can opener as the same device in my kitchen, even though I could." —*Michael Bürgi*

## SPOTLIGHT ON...

### Carole Black

President, Lifetime Television

**A**s the incoming president of Lifetime cable network, Carole Black is looking forward to offering something she has rarely received during her career in broadcasting and advertising—mentoring and other support programs for women. Black believes that Lifetime, the only TV network expressly targeted at women, is a perfect forum for mentoring.

Black, the first woman to run Lifetime, is no stranger to breaking into male-dominated management ranks on her own. Five years ago, she was named the first female general manager of a commercial TV station in Los Angeles when she took over KNBC-TV, NBC's owned-and-operated outlet. From 1988-94, Black was the highest-ranking female marketing executive at Buena Vista Television, the Walt Dis-

ney Co. syndication unit. She also served stints at DDB Needham and Procter & Gamble.

"Certainly, men have been somewhat better at networking than women," says Black, who will take over at Lifetime on March 22. "However, as women like Anne Sweeney [president of Lifetime parent Disney/ABC Cable Networks], Pat Fili-

Krushel [president of ABC Television Network] and Geraldine Laybourne [the former Nickelodeon chief who is president of the new Oxygen Network, a would-be rival to Lifetime] have worked up the ranks, they have provided mentoring support and inspiration."

Black says she feels a "responsibility" to pass on career mentoring support through her new post. "I can see us definitely doing more [on-air and off-air] promotional campaigns, Web site-related editorial and programming-related advice to women on

career mentoring and other forms of emotional support," she says. —*Michael Freeman*



Coast to coast: Black moves east from L.A.



# MEDIA DISH

## Fox Family Looks Ahead



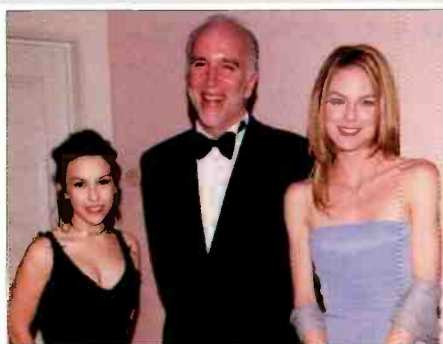
Attending Fox Family Worldwide's recent kids upfront presentation in New York were: (from left) David McCoy, Fox Family; Dene Callus and Jon Mandel of Grey Advertising's MediaCom; and Rick Sirvaitis of Fox Family.

## Capital Entertains With Style



At a recent Capital Publishing dinner for fashion advertisers in New York: (left to right) Randy Jones, Capital CEO; TV personality Phyllis George; Joe Armstrong, Capital senior vp; and Ralph Destino, chairman of Cartier.

## Us Knows How to Party



Us recently sponsored the first Costume Designers Guild Awards in Los Angeles. With Us publisher Larry Burstein were Lacey Chabert (left) and Paula Devicq, stars of the Fox prime-time show Party of Five.

## Nick Upfront: Whip It Good

Nickelodeon's upfront presentation in New York featured an appearance by Devo. With the band (in flower-pot hats) were Nick executives (back, left to right) Cyma Zarghami, Sam Moser and Herb Scannell; Debbie Boyd of Hasbro; and John Popkowski of MTV Networks. Amada Bynes (front, center), star of Nick's *All That*, also performed at the event.



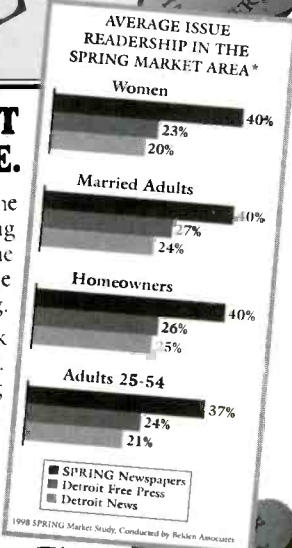
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# MAGAZINES

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March 8, 1999

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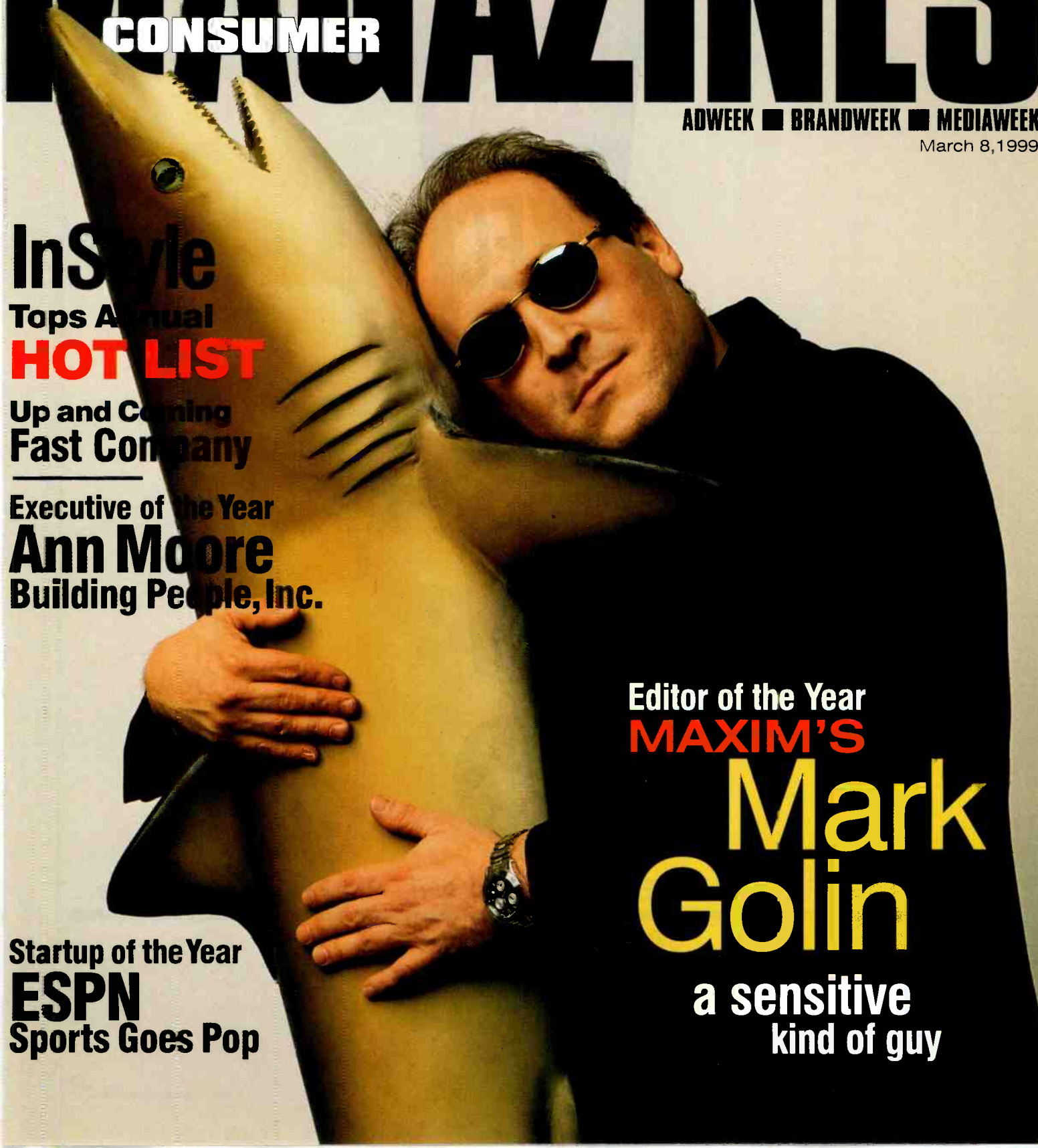
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## Special Report

# MAGAZINES

CONSUMER

## IN THIS REPORT

- 22 **IN SITE** Designing Web sites to bring in money means taking a hard look at what your magazine—and franchise—is all about.
- 28 **TALKING TURKEY** When Wild Turkey decided it needed a new ad campaign, the media strategy was key in choosing an agency.
- 33 **THE LIST** *Adweek's* 10 hottest magazines of 1998, and the top 10 under \$30 million.
- 44 **EDITOR OF THE YEAR** Mark Golin has taken *Maxim* beyond the babes-and-beer formula to create a truly funny magazine.
- 50 **EXECUTIVE OF THE YEAR** As president of the People Group, Ann Moore is taking Time Inc. places it's never been before.
- 56 **STARTUP OF THE YEAR** In a year filled with great sports stories, *ESPN The Magazine* creates one more.
- 62 **BY DESIGN** What's good and what's bad about magazine design: The experts speak.
- 68 **THE LAST WORD** Can all the women's book editors trace their careers to Art Cooper?

issues & answers

## Who's Hot Carter Smith

For this photographer, every picture starts with a story

**Carter Smith needs \$1 million** to shoot his movie, *Feeling Like Heaven*. Potential investors looking for evidence of his cinematic sensibilities can turn to the pages of *W*, where Smith, 27, is creating fashion spreads infused with the hyperreality of dreams. His images are woven together with inspired casting and inventive narratives. "I think he is an extremely mature young photographer. He is a good storyteller, but beyond that, he has an ability to find subtlety and irony in his pictures," says Dennis Freedman, *W's* creative director. "The photographs work on more than one level."

While a student at the Fashion Institute of Technology, Carter shot a fashion portfolio for *Sassy's* first reader-produced issue; it was the end of his design career and the start of life as a photographer. Within a year, he left school to travel and shoot paid tests for would-be models. "I was also taking portraits of people I met along the way," says Smith. Those portraits were published in *ID* as a 10-page portfolio. Artists' rep Katy Barker saw the piece, tracked Smith to a Parisian hotel, and told Smith she needed him in London the next day. "She sent me an airplane ticket. She sent me on a bunch of appointments: *The Face*, *Arena*, *Levi's*. I wound up shooting the *Levi's* campaign, and that's where everything started."

Everything now includes commercials for Lancome, editorials for *L'Uomo Vogue* and *Harpers Bazaar* and campaigns for Armani and Banana Republic. But no matter the assignment, says Smith, "It always starts with a story." —Marla Kittler



# issues **f**answers



## Right Place, Right Time

Meredith bets that now's the time for an over-40 women's book

**Claiming that for midlife** magazines—just like midlife sex—timing is everything, last September Meredith launched *More*, its new lifestyle book aimed at women on the far side of 40. Forget that the publishing landscape is littered with the failed attempts of similar projects: *Lear's*, *Moxie*, and, most recently Weider's *Living Fit*. This time it's different, says Myrna Blyth, chief editor of both *More* and its parent magazine, *Ladies Home Journal*. Women from 35-55 "will soon be the largest, richest segment of the population, with better health and more opportunities" than generations past, asserts Blyth.

Circulation is growing, from 320,000 at launch to 500,000 for the July/August 1999 issue; ad pages have roller-coastered, however; starting at 70, dipping to 51 with the Jan./Feb. issue and heading back up to 79 for April/May. The average reader is a working, married 50-year-old mother with an annual



More looks for readers over 40 and loving it

household income of \$66,000. Edit, dominated by fashion and beauty coverage, showcases glamorous over-40 models and celebrities and reflects its publisher's sincere, middle American values. Blyth hints editors are looking for ways make the book spicier.

But it's not enough for some ad execs. Members of the midlife set themselves, Millie Olson and Lynda Pearson of Amazon Advertising in San Francisco say they love *More's* great-looking grown-up models, but look for content with a more "witty, sophisticated attitude," less "middle-aged angst." They say advertisers of upscale lifestyle brands would be wary of ads for Alzheimer's medication and bladder control products. It's "a great business idea in theory, but not necessarily a powerful emotional idea in reality" says Tom Bedecarre, chairman of San Francisco's Citron Haligman Bedecarre Euro RSCG. "Magazines need fantasy and glamour."

Blyth, 58, an 18-year veteran of *LHJ*, counters by pointing to upscale beauty advertisers such as Lancome, L'Oreal and Clinique. "Reader feedback says we are tapping into how women feel about this stage of their life. They find our attitude optimistic and celebratory," she says. If so, *More* may not be alone for long. "We expect the category to grow," Blyth acknowledges. "But we have staked out our ground as leader."—Joan Voight

### WHO'S HOT

#### Karen Good

Karen Good loves undiluted vernacular, especially when it comes to reporting. "I transcribe damn near everything," says the writer-at-large for *Vibe*. "All the 'unnnh,' and the 'yeah, check it!'" Over three years of writing about music for *Vibe*, *Spin* and *The Village Voice*, the 28-year-old Howard graduate has developed a voice that delivers insight wrapped inside folksy cadences. "Rhythm is so important to me," she says. "If you take out one word, the whole sentence collapses."



"Karen always has an interesting take on the idea of celebrity," says *Vibe* editor-in-chief Danyel Smith. Good, who is at work on her first novel, has written about a range of characters, from squeaky-clean teen idol Brandy to the rawest of rappers, DMX, and instead of relying on interview chatter, she reports what she sees. Good had just one day to observe DMX, and he spent it getting drunk. "It was just bizarre," says Smith, "but Karen made no attempt to put him in a popstar frame."

—Rodd McLeod

## SCAN PLAN

### MPA proposals for saving money

If magazine publishers are to regain control of a newsstand distribution system widely said to be in chaos, they'll have to convince wholesalers and retailers to invest in more sophisticated inventory scanning technology. This conclusion arises from a new Magazine Publishers of America study on the single-copy channel, presented last week at MPA's third annual Retail Conference. Just reading a publisher's add-on UPC coding—which gives the date of the issue—would increase newsstand efficiency, says Michael Pashby, MPA's executive VP of consumer marketing. "This would enhance category management and probably increase unit sales because the right titles would be in the right place at the right time," he says. MPA suggests that the magazine industry could achieve at least \$240 million a year in savings by using streamlined processes, with existing technology, to reduce duplication and inefficiency in the supply chain. This would cut, for instance, the employee time retailers must devote to checking magazine deliveries in and processing returns out.

Longer term, the industry could save another \$160 million annually by using scan-based trading to compile better data; improve audits; and reduce shrinkage due to theft, short orders and mis-picks in the warehouse. "Everyone in the supply chain has to do something," Pashby says. "Publishers have to ensure the accuracy of UPC data on magazine covers. Wholesalers must invest in inventory management systems. And retailers have to trust their trading partners."—John Masterton





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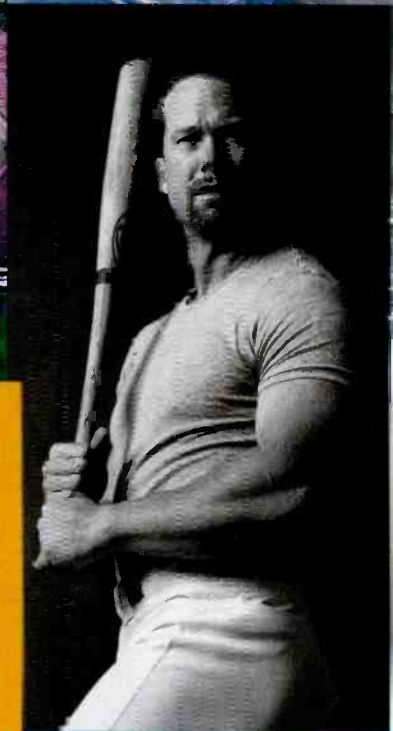
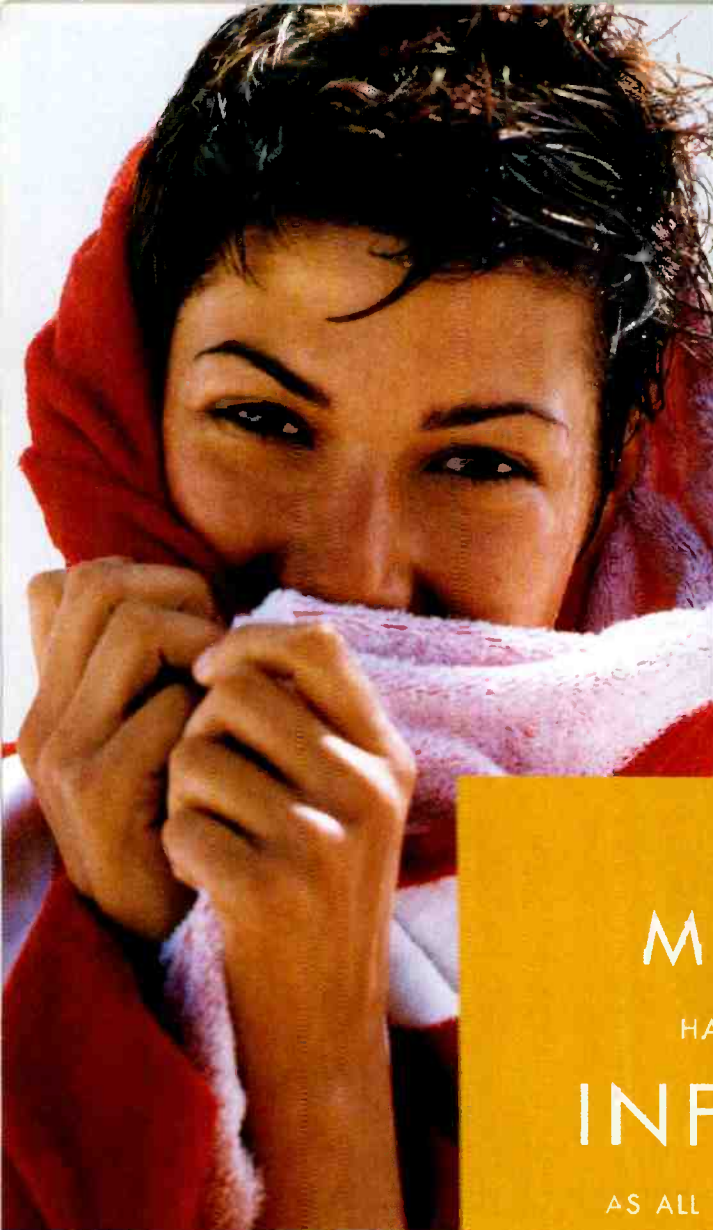
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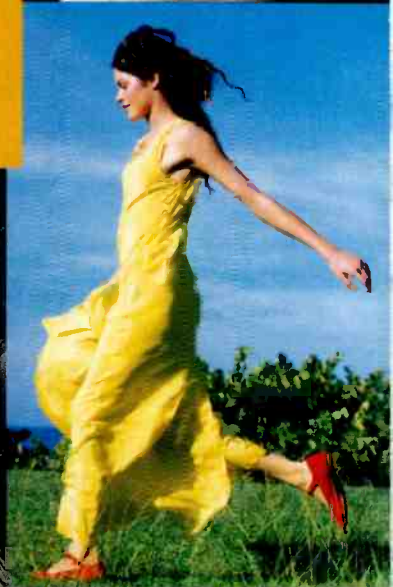
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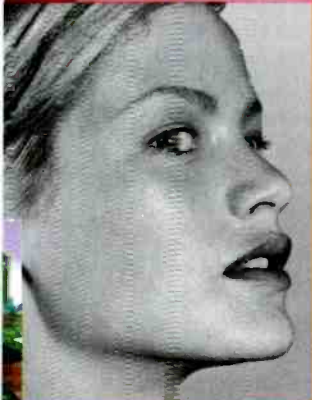
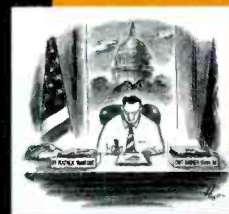




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# issues & answers

## WHO'S HOT

### Polly LaBarre

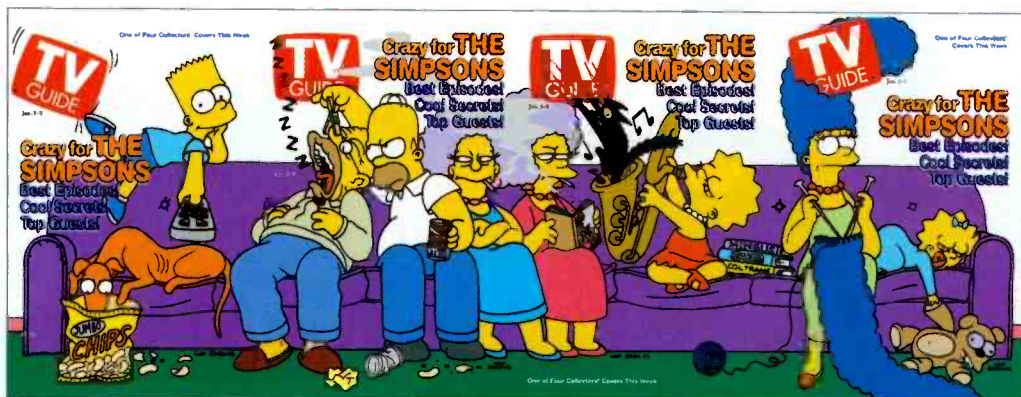


Fresh from 90 minutes of yoga deep in the Baja region of Mexico, *Fast Company* senior editor Polly LaBarre is

enthusiastically talking about her work. She's on vacation, for God's sake. Doesn't she ever slow down?

"She's very high energy, a true dynamo," says *Fast Company* founding editor Alan Webber. "Polly is incredibly intellectually curious. She has a phenomenal personal network. For the kinds of stories we do, she comes to the game ready to run."

The Yale literature major says there are many subjects other than business she'd rather read about. But the former *Industry Week* staffer says *Fast Company* appeals because "we draw on people in so many fields of endeavor." LaBarre, 27, who spent the past two years in the Boston office editing and writing the "Report from the Future" section, recently returned to New York and will write more features. Her latest: an interview with a naval commander on leadership. "Magazine writing is like a revolving dinner party," she says. "And I like to talk to people."—Patricia Orsini



A TV Guide for every member of the family

# Split Decision

## Newsstand sales soar when magazines print multiple covers

**W**hen Arthur Kaminsky got the Oct. 26 issue of *Time*, he saw double—double the work. Kaminsky, by his own estimation owner of the world's biggest collection of *Time* magazine covers signed by their subjects (more than 3,000), has tracked down cover subjects for years. Some, like General Jiap, commander of the North Vietnamese forces during the Vietnam war, were willing subjects. Others, such as Soviet leader Joseph Stalin, were more elusive.

The Oct. 26 issue had two covers: a national edition featuring author Tom Wolfe and a New York metro-only edition showing a gang of champion Yankees—and Kaminsky, an entertainment lawyer with the New York Marquee Group, is sworn to get each signature.

Aside from throwing collectors a curveball, magazines are finding split covers a good way to generate buzz and cause a jump in newsstand sales. When *Time* ran its second split cover on Nov. 16, featuring Minnesota governor-elect Jesse Ventura in his home state and Newt Gingrich on issues in the rest of the country, the Ventura copies sold out, forcing a reprint.

*Time* editors are cautious, however, about overusing split covers. "We don't plan to make a practice of it," says Walter Isaacson, *Time*'s managing editor. "We do it when we've got a big story inside that seems exciting for a particular place."

Not so for *TV Guide*. With more than 200 regional editions, the weekly has made special covers a staple since 1996. Last year, the maga-

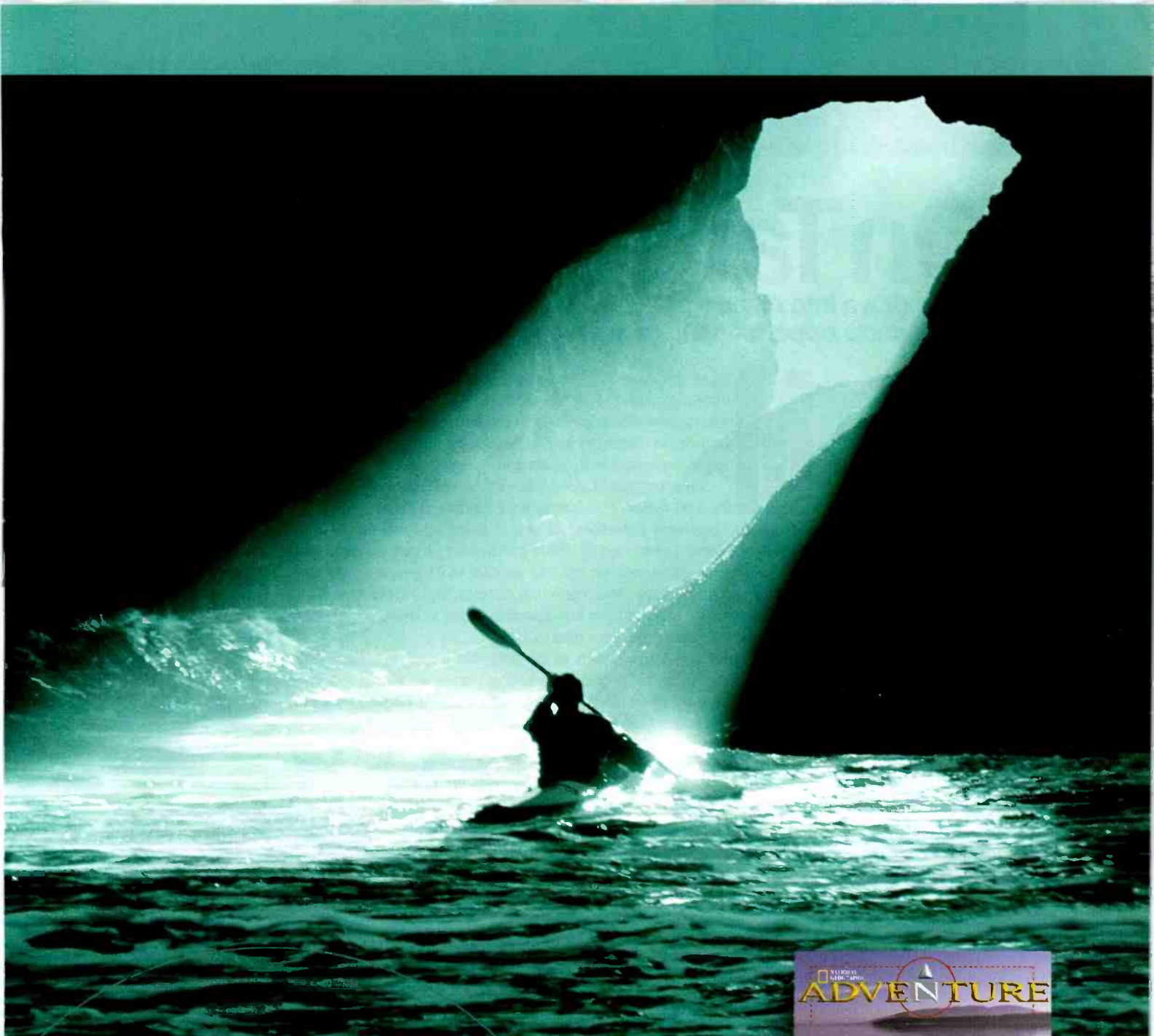
zine's highest sales at newsstands were multiple-cover issues: a February preview of the Winter Olympics (which sold 3.6 million copies, a 12 percent increase over the previous week) and January's four-cover panoramic illustration of *The Simpsons* which sold 3.2 million copies, an 8 percent increase.

"We look at any data we can find that will support them," says *TV Guide* editor Steve Reddicliffe, explaining that Nielson ratings and regional newsstand sales are included in the calculations. "With very few exceptions, we've had double-digit increases."

*Sports Illustrated's* first split cover was the Jan. 11, 1993 issue featuring ailing basketball coach Jim Valvano on the magazine's national edition and an Alabama special celebrating that state's national football championship. Since then, the magazine has printed 10 split covers. Music magazine *Spin* made its biggest single-issue sales ever—more than 188,942 copies (a 38 percent jump over average newsstand sales)—with a four-part cover of the rock group Kiss in late 1996. Its three-part cover of rap trio the Beastie Boys last September did almost as well, selling 149,819 copies.

And *Seventeen's* May 1998 issue featured two cover versions of teen idol Leonardo DiCaprio that caused newsstand hysteria, shooting sales up by 46 percent over the previous year, with 1.37 million copies sold. "It definitely turned into a collectors' item," says associate publisher Ellen Abromowitz. "Girls love collecting posters and split covers lends itself very well. They plaster their rooms with them."—Mira Schwartz





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ISSUES &amp; ANSWERS

# On Target

Breaking circ down into niches creates more opportunities for advertisers

## WHO'S HOT

### John Meacham



It seems that *Newsweek* managing editor John Meacham has always been wise beyond his

years. At 29, he's the No. 2 editor at the magazine, overseeing its National Affairs, Science & Technology and Periscope sections.

Meacham started his career as a political reporter at the *Chattanooga Times*, then moved to *Washington Monthly* to write about politics and culture. In June 1995, he became national affairs editor at *Newsweek*. In that position, his right-on-the-money editorial decisions concerning coverage of the 1996 presidential campaign and the 30th anniversary of Martin Luther King Jr.'s assassination sealed his reputation as what *Newsweek* editor Mark Whitaker calls a visually creative editor who knows just how to package a story. It was that ability, honed beyond his years, that raised him to managing editor of the magazine in November.

"In journalism, as in life, common sense goes a long way," says Meacham. "It's all about asking the right questions. The responsible editor asks those questions all the way to the moment you publish." —Mira Schwirtz

**M**agazines have fine-tuned the science of target marketing and special editions to the point where advertisers can buy entire subsectors of a book's circulation to deliver carefully aimed messages and marketing materials.

*Time* magazine, for instance, carves parts of its 4.06 million circ into special editions targeted to families, business professionals and "emerging boomers." These "Select" editions, introduced in 1997, are drawing more targeted business, with sales gains ranging from 17 percent to 81 percent. Response has been so good, says *Time* marketing director Taylor Gray, that "Families" this year will expand from four specials to six, while "Business" and "Boomers" will each grow from nine to 12.

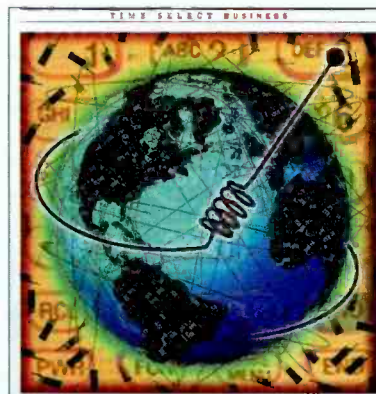
"You need a big circulation to do effective targeting," says Gray. "Then you put together a good marketing package, with good value and CPMs. We try to carve out efficient niches in a targeted environment advertisers can't always buy."

Even though some targeted editions alone can dwarf the circulations of many magazines, Gray says they deliver a carefully selected audience with a known predisposition toward buying certain types of products and services. And they work on two fronts. By highlighting 1.8 million business/professional readers, for instance, *Time* can sell premium-priced targeted packages to the likes of Fidelity Investments, IBM's Lotus and Minolta. (Gray says this type of advertising generates better yield-per-page and disproportionate revenue growth.) Meanwhile, by delivering additional targeted editorial in the sections, Gray claims, *Time* can charge—and get—the highest basic subscription rate among news weeklies.

*Reader's Digest*, too, has pioneered ad targeting as a way to put its massive 50-million-U.S.-household consumer database to optimal use. By slicing 13 million subscribers into smaller segments, it also lands advertisers unwilling to pay the full freight of reaching its full circulation. "We'll put together just about any package that advances an advertiser's objectives," says Dom Rossi, *RD's* vice president of corporate integrated marketing. "We can segment circulation by just about any criterion, including product ownership, buying history and response rate. We just really need to know whether you'd rather market to a million of them or just 100,000."

*RD* does this in several ways. It can create an edition within the magazine, based on household income or geography. It has a 6-million-circulation "Family Plus" edition targeting young families, and smaller editions aimed at homeowners and active seniors. "Viewpoints on Health" is a series of 24 medical booklets directed to readers who want information on specific ailments. Each booklet—polybagged with *RD*—has a single pharmaceutical company sponsor.

Rossi says the program is successful enough that it is expanding beyond 24 executions this year. In one case, 900,000 arthritis sufferers will be split into two distinct groups, with a different sponsor addressing each. "Targeting with scale makes this magazine a viable target marketing vehicle," Rossi says. "I think response rates will increase dramatically as we master targeting." —John Masterton

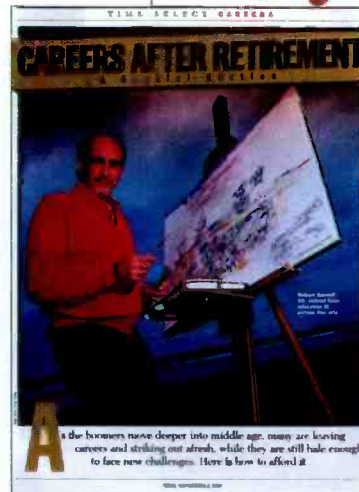


## HIGH-FLYING PHONES

Watch out, Bill Gates: Europeans are getting a jump on the next information revolution. A British company called Pison is giving brains to new mobile phones that receive e-mail, surf the Internet and can even pay for transactions.

## FAMILY VALUES

The three brightest brains we must teach our children are about how to get along with others. How to manage their time and how to spend their money. Here are some tips that might help.



**Time's "Select" editions home in on desirable demographics.**





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# Talk of the Town

**New magazines get ready to compete in 1999**

**D**espite a logjam at newsstands (where some 5,000 titles already compete for attention), publishers are readying a new flock of startups for flight this year. Two outdoor titles, a teen book and a fashion magazine for black men are some of the offerings.

These debuts all make way, however, for the most anticipated magazine of the year, former *New Yorker* editor Tina Brown's *Talk*, set to debut this August. Aimed at the same literary set that reads *Vanity Fair* and *The New Yorker* (two titles Brown revived while at Condé Nast), the first issue will have a rate base of 500,000. The book, produced by Disney Co.'s Miramax Films, recently added Hearst Magazines as a backer and distributor, giving it extraordinary support for a new venture. Information on upcoming stories is notoriously hard to come by, but most of the buzz rests on veteran editor Brown, whose skill at tapping into the public mind is renowned.

Other notables coming this year:



**Talk, talk: Tina Brown launches new mag in August**

**WHO'S HOT**

**Brendan Koerner**



Brendan Koerner spent his first days at *U.S. News & World Report* pounding out charts as a

data entry intern. Two years and three promotions later, the 24-year-old is the youngest senior editor on staff.

He got his break in March 1997, when *Time* scooped *USN&WR* on a cover story. Koerner's two-pager was beefed up to six, and he got his first cover. Since then, he's written more than 50 stories, four of them covers.

"He's young, but he's not at all snarky," says Victoria Pope, a U.S. News managing editor. "He demands that his material be arresting." While judicious, he's still an anywhere, anytime reporter. He's worked on subjects as varied as computer hacking and Hollywood, and he spent three weeks in Nagano, Japan, as the magazine's Olympics correspondent.

"It's hard to talk to people who devote their lives to something and not get the bug yourself," he says. "The least I can do is approximate that enthusiasm." —*Brett Forrest*

**National Geographic Adventure:** Another entry in the booming outdoor category, *National Geographic Adventure* takes dead aim at two titans. Editor John Rasmus says his magazine will be more focused than *Men's Journal*, more accessible than *Outside*. And he should know. Rasmus edited *Outside* for seven years and was the founding editor of *Men's Journal*.

*Adventure* is the National Geographic Society's first launch in a decade. The 200,000-circ quarterly hits the stands in April, with plans to go bimonthly next year and monthly by 2001. The magazine will cover avoid-the-resort adventure travel as well as hard-core, elite expeditions such as climbing Mount Everest and rafting the Bio-Bio.

"It's high-end, knock-your-socks-off photography, and a good read," says Rasmus. This is a formula that's designed to appeal to a recently pinpointed group of white-collar weekend warriors who'd rather not hang around the pool while on vacation. Outdoor pursuits such as kayaking, climbing and mountain biking have assumed a high gloss in recent years, giving birth to a populous, multifarious culture. And National Geographic is moving in.

**McCall's Star Style:** This entry from Gruner + Jahr is already on newsstands. Jennifer Aniston beams from the cover, along with promo lines for 100 get-glam tricks and an Oscar spectacular. The target audience is women in their 20s and 30s. "But I could see urban teens liking it, too," says editorial director Sally Koslow, who is also



**This year's models, clockwise from left: Code, Latingirl and Adventure**







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# Best Worst sellers of '98



## ENTERTAINMENT WEEKLY

"Cult sells better than sex," says EW editor Jim Seymour. But it helps if it's a sexy cult. The Jan. 23 and June 12 covers of sexpots Mulder and Scully sold 140,000 newsstand copies each. The Sept. 18 cover of Conan O'Brien sold just 67,000 copies.



**TV GUIDE** The split-cover Feb. 7 Winter Olympics preview sold 3.5 million copies. "What TV Guide does best is offer viewing guides to TV's biggest events," says editor Steven Reddicliffe. The Dec. 26 issue, which paid tribute to celebrities who passed on in 1998 sold 2.25 million copies.



**NEWSWEEK** Monica Lewinsky "was the biggest story of the year," says editor Mark Whitaker. "And we had exclusive reporting." Readers snatched up 355,100 copies of the Feb. 2 issue; just 93,300 bought the Jan. 19 issue featuring the Pope.



**VANITY FAIR** "Madonna always sells phenomenally well," says VF editor Graydon Carter. True to form, March's "Madonna & Child" sold 551,696 street copies. While Carter says youth has great appeal, Claire Danes bucked that trend: just 291,249 copies sold last February.



**YM** The September issue featuring Dawson's Creek It Girl Katie Holmes sold 832,000 copies, while October, with hip-hop star Mase on the cover, sold just 560,000. "TV is the great common denominator," says editor Diane Salvatore. "And YM readers identify with Katie Holmes' character."



**ELLE** The colossal September issue sold 438,000 copies, while January got the cold shoulder: 247,000. Is there a secret to picking covers? "I wish there was a formula," says editor Elaina Richardson. "We don't know what other magazines will do, and that is such a factor at newsstands."



## CONTINUED FROM PAGE 12

editor of *McCall's*. "The common denominator is a fascination with celebrities." With celebrity recipes, celebrity fashion and celebrities at home, the first issue bears that out. The magazine has an initial run of 750,000 newsstand copies.

**Latingirl:** Hispanic female teens are the fastest-growing segment of the U.S. teen market, and *Latingirl* hopes to capitalize on those numbers. Published by MicroMedia Affiliates, which owns *New Jersey Monthly* and *Miami Metro*, *Latingirl* had an initial distribution of 150,000 with the January issue. The bimonthly covers standard teen topics but the editors will also run stories specific to being Latin in America: assimilation, immigration, and cultural identity. "Growing up, I read teen magazines, and they didn't have much that appealed to my culture," says *Latingirl's* twentysomething editor Lu Herrera, late of *Urban Latino* magazine. "These girls want [a magazine] that's especially targeted for their needs."

**Outdoor Explorer:** From Times Mirror, producers of *Ski*, *Golf* and *Field & Stream* magazines, comes a new title for families which like to spend time outdoors. Set to launch this April with an initial circ of 200,000 and a quarterly schedule (before switching to bimonthly in 2000), *Outdoor* will offer trip ideas that are geared to families with budget and time restrictions. Editor-in-chief Stephen Madden is an outdoor enthusiast, and writers will include professional outdoorspeople. Regular departments include "The Weekender" and "With Kids." Two feature stories from the Autumn 1998 prototype were "First Climbs" and "The Pregnant Outdoorswoman."

**Code:** An upscale fashion magazine targeting African American men, *Code* is the most ambitious project yet to come out of Larry Flynt's publishing house (best known for anchor title *Hustler*). Overseeing the magazine's June launch is editorial/creative director A.G. Britton, former editor of *Mode* and *Marie Claire*. With a rate base of 200,000, *Code* promises to become the monthly style bible for black men. Story samples from the prototype include an interview with actor Samuel L. Jackson and a fashion spread featuring model Tyra Banks wearing men's clothes.—Mira Schwirtz and Patricia Orsini



Source: MRI Subscriber Study, October 1998. ©1999 Bloomberg L.P.

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issues & answers

# Subscriber Blues

**Direct-mail offers are losing ground as publishers look for new ways to woo subscribers**

With the top 120 consumer titles suffering a collective newsstand sales loss of 40 percent in the past decade, publishers are used to bad news on the single-copy front. Now they're getting it on the subscription side, too. The Reader's Digest Association has taken some lumps over declining response rates for its direct marketing efforts—causing *Reader's Digest* last year to miss its circulation guarantee to advertisers for the first time in memory—but it's hardly the only one taking it on the chin.

Making things worse, stamp sheets, those mainstays of subscription marketing, are suffering from some of the lowest consumer response rates in years. As a result, growth in sub sales from direct-mail is slumping. Although it still accounts for the lion's share of new business, direct mail as a source of new subs grew only 2.4 percent in the four years ending in 1997, according to *Capell's Circulation Report*.

"If [stamp sheet] response rates are off by more than 30 percent at year end, we could see a real bloodbath in circulation coming up," says



Dan Capell, founder/editor of the newsletter.

Many of ABC's 625 member titles have turned to such "nondirect" alternatives as telemarketing and school programs. Indeed, Capell reports, field sales like these soared 67.8 percent between 1994 and 1997.

Another promising alternative to direct mail is New Sub Services, a marketer in Stamford, Conn. Founded in 1992 by former Time Inc. circulation executive Michael Loeb, the company sells subs via consumer bills and airline frequent-flyer mileage exchange programs. Subscriptions are billed in installments against credit cards. The kicker: Terms renew at expiration unless consumers specifically say otherwise.

Capell says this kind of selling may provide some bona fide long-term solutions. "It's an attractive audience with money, and I'd guess they sell at about 75 percent of basic sub prices," he says. "It shows that most innovative selling ideas these days come from entrepreneurs, not publishers."—*John Masterton*

## WHO'S HOT

### Elizabeth Gilbert



Sex dolls, swing dancers and reformed heavy metal bands are among the sub-cultural oddities that Elizabeth

Gilbert explores in her features for *GQ*. How does Gilbert, 29, develop her story ideas? "My research technique is to spend a lot of time talking to my friends on the phone," she says.

"I call her the Queen of Quirk," says *GQ* editor-in-chief Art Cooper. "She has an awful lot of humor and charm, and she's one of those few writers who writes the way she talks."

Her conversational tone belies her prodigious reporting skills, honed while tending bar at Manhattan's Coyote Ugly—an experience that was the subject of her first *GQ* story. Listening to the stories of regular folks has also given direction to Gilbert's fiction, which includes the 1997 short story collection *Pilgrims* and *Stern Men*, a novel due next spring.

In the meantime, Gilbert is researching her next story: searching for giant squid in New Zealand. "The idea of a 65-foot animal that no one has ever seen... I've been obsessed with [it] for a long time."—*Rodd McLeod*

## MEET THE LADDIES

Publishing readies for the British invasion

**Emap, the British magazine publisher** that recently closed on its \$1.5 billion buy of U.S.-based Petersen Co., may be readying its U.K. books for an American debut. Although the company has not publicly announced an arrival date, speculation among American magazine publishers is that one or some of the British company's books could be coming over this September. The most likely of its stable to assay American shores is *FHM* (*For Him Magazine*), a "laddie book" of the kind popular in Britain among young men for their sophomoric humor and obsession with stereotypical male interests.

"They're basically about beer and broads," says Art Cooper, editor of Condé Nast's *GQ*. "They're targeted very young and very broadly and they're not written with any sense of journalism."

Clearly Emap's buy of Petersen, which includes a dozen sports titles boasting a combined circulation of 2 million aimed at men aged 16-34, is a provocative complement to a general-interest men's magazine like *FHM*, with a 25-year-old average reader. The company's music/entertainment titles, *Mojo* and *Que*, and its young women's magazine, *Bliss*, could also find a toehold among Petersen's youthful readers. "We regard Petersen as a platform for launching our international magazines," confirms Emap spokesman Tim Sprat.

The success of another laddie book in America seems all but assured right now after the runaway success of British trailblazer *Maxim*, which was introduced here in April 1997 and has grown its rate base to its current 733,774 in less than two years. "It'll be hefty competition. They're good publishers," acknowledges Stephen Colvin, president of *Maxim* parent Dennis Publishing. "We'll wait to see what they'll achieve here."—*Mira Schwirtz*



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ISSUES & ANSWERS

# Printed Matter

**Creatives look for ads that stress the visual, drawing the reader in**

SPECIAL REPORT CONSUMER MAGAZINES

**T**hose who craft ads for print have some pretty strong feelings about why they do what they do.

"A television commercial can work its magic and like a one-night stand, it's gone," says Steffan Postaer, senior vice president/creative director at Leo Burnett, Chicago. "A print ad is there forever. A TV commercial comes to you; you come to the print ad. These are subtle differences, but I think it makes all the difference in the world."

"I still believe there's a great strength in print. If the message is refined to a point where it's a true expression and voice of a brand, you feel it more intimately with print," says Hal Tench, executive vice president/group creative director at The Martin Agency in Richmond, Va. "I don't ever want to let that go. It is a cerebral, reflective form of communication."

Postaer and his art-director partner, senior vice president/creative director Mark Faulkner, won the \$100,000 grand prize for general excellence at the 17th-annual Magazine Publishers of America Kelly Awards last year for the "Curiously strong" ad campaign for Altoids. "I like to think of it as the Bart Simpson of advertising," says Postaer. "It's brash, it can be silly, it doesn't pull any punches. It

rips into pop culture and takes what it pleases." up portrait of Jacqueline Kennedy, the headline states: "There has never been a more well-known woman. There has never been a less well-known woman." In the lower right corner in script: "The many faces of Jacqueline Bouvier Kennedy: First Lady."

The team looked at the *Life* magazine photo and knew they should "get out of the way and let [the picture] be," says Tench.

When talking about other print work they admire, the creative directors veer off in entirely different directions.

Postaer points to two campaigns that drew on the classic teachings of Doyle Dane Bernbach to give a new spin to a classic: Apple's iMac's introduction, created by TBWA/Chiat/Day, Venice, Calif., and Volkswagen's launch for the new Beetle, created by Arnold Communications in Boston. Postaer likes both for the same reason: "You've got two very skilled advertising agencies taking these lovely objects and selling them in exactly the right, appropriate way."

Tench admires work that goes outside the traditional rules: Nike's FIT apparel campaign by Goodby, Silverstein & Partners, in San Francisco, and Sony batteries from BMPDDB, London. The Nike ads targeting snowboarders focus on the athletes' neglected apartments: rotting fruit, moldy pizza in a refrigerator and an empty toilet-paper roll. A simple swoosh and a snowboarder in his element are featured in right-hand columns of the spreads, with a list of the type of clothing offered in small, barely noticeable type.

"It breaks the rules about how print should work," says Tench. "You don't have to start with a headline, a verbal concept. It stays interesting no matter how many times you look at it. It's like a little puzzle you've got to figure out."

BMPDDB's Sony batteries work features people listening to their Walkmans. Ads juxtapose the lyrics of popular songs with the intrusion of the outside world to tout the product's long life so there are, as the tagline reads, "No sudden jolts back to reality." One execution shows a man listening to music on the subway. The copy reads, "Once, twice, three times a lady, and I ... let the passengers off."

"I admire this campaign for its absence of traditional structure," says Tench. "They have found a new architecture, a surprising structure on which to hang a product benefit."

"The best work is moving in that direction, allowing the consumer to get involved in the advertising," Tench says. "It shows a new respect for the graphic intelligence of the consumer; where you leave things a little less connected, allowing the reader to find himself in it and fill it in." —*Eleftheria Parpis*



**Pictures worth a thousand words: iMac, above, and Nike FIT apparel, below**

Tench and the agency team of copywriter Joe Alexander and art director Cliff Sorah won the Kelly Award for Best Headline and Copy last year for an ad created for the JFK Library & Museum. Featuring a black-and-white close-





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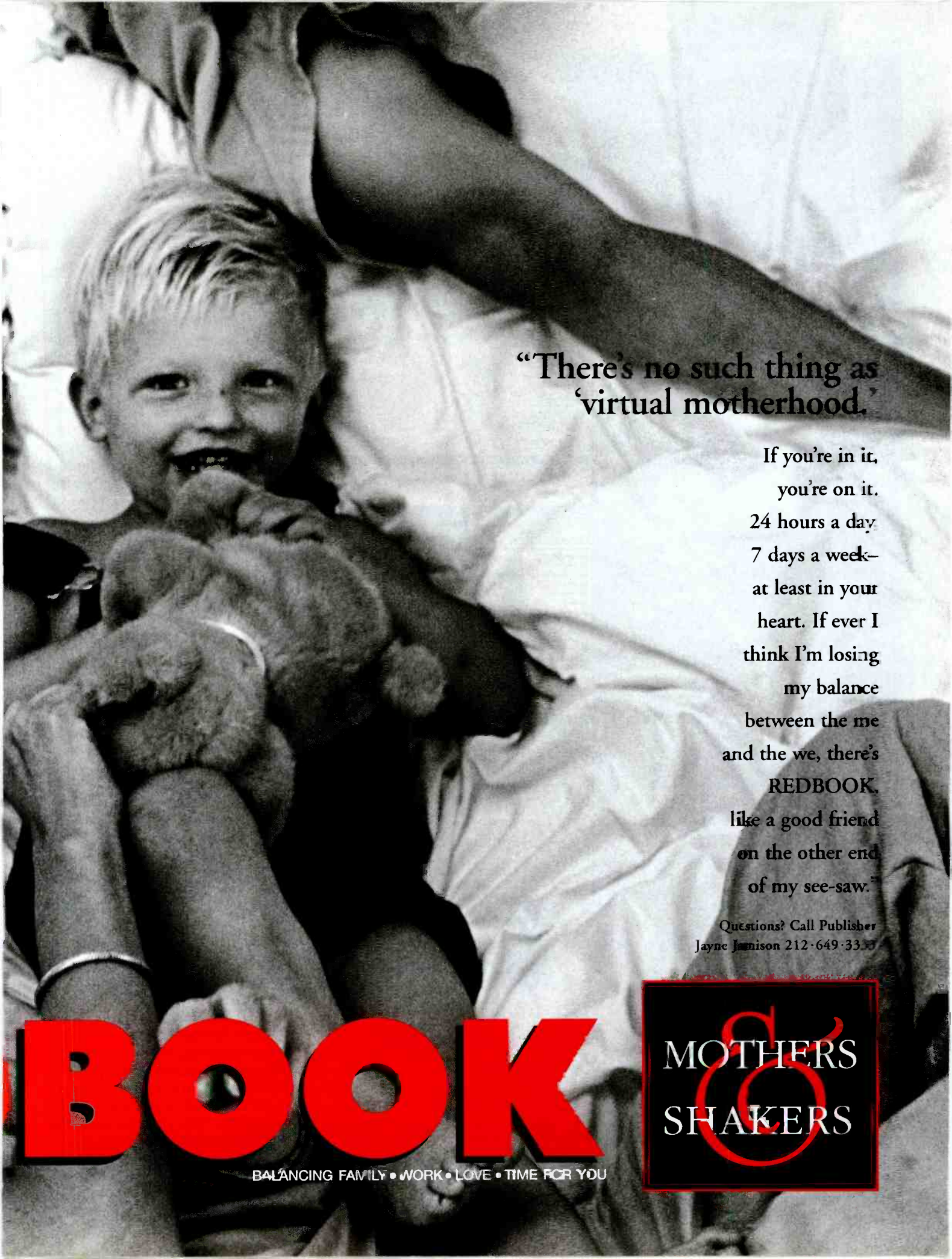
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media

# InSite

SPECIAL REPORT CONSUMER MAGAZINES

Most magazine executives would agree the Internet is creating vast opportunities for publishing companies to generate revenue.

"But they're not always obvious," states Christopher Little, president of Meredith Publishing Group. Little, who oversees such titles as *Better Homes and Gardens* and *Ladies' Home Journal*, is an enthusiastic supporter of Internet strategies for magazines. But any successful effort will be more than just repurposing content, he says.

Keith Bellows, editor in chief of *National Geographic Traveler*, suggests that magazines must build a community that will draw readers in. Bellows, formerly executive producer of Excite, the fifth-largest Internet site and one of the world's leading search engines and content aggregators, is now looking for ways to apply his expertise to *National Geographic's* Web site.

"We're just now beginning to look at how to build a community of buyers," Bellows says. "If there is an opportunity to build community in cyberspace, it has a cumulative effect that will double and even triple that group. If we don't build community, we won't be feeding the next generation of subscribers."

At Gruner + Jah, publisher of *Parents*, *Family Circle* and *McCall's* magazines, editors' expertise in family and childhood issues could create opportunities for online seminars on its Parents.com Web site, says new media director Rachel Hager. "These are things people are used to paying for offline and would pay for online."

There is no one business model for success on the Internet. There are, however, a lot of creative people looking to extend their magazines' brands by creating content that enhances what subscribers already get from the printed product.

Meredith's Little stresses a multimedia strategy. "I'm thinking of programs that tie together some combination of an Internet activity and magazine advertising, and in some cases television, with marketing pro-

grams at point of purchase," he says. "Those sorts of programs are going to increase over time and more and more companies will be interested in doing that."

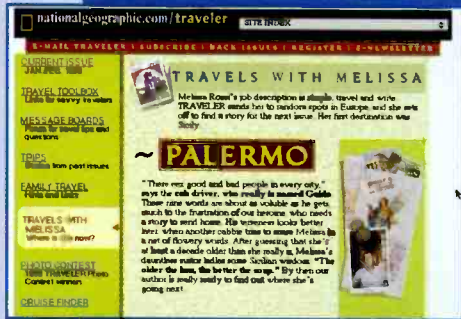
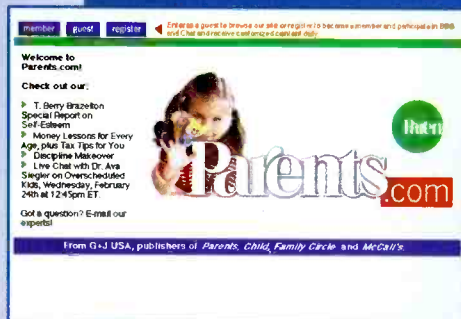
One unique revenue source at Meredith is content development for other Web sites. "We're doing this on a limited basis for people who are already significant customers of ours," Little explains. "If you have expertise in a particular area—in gardening, decorating or building, like we do—then you have some major customers who want help in providing that type of marketing on their sites."

It's one of Meredith's lesser-known magazines that is already a Web success. *Wood* magazine, a book for woodworkers, offers a virtual trade show online that runs for two-week intervals. Revenue-generating opportunities abound. "Booths" are sold to sponsors, who in turn sell products to woodworking enthusiasts. Furniture-making plans are sold, as are subscriptions to the magazine. Users freely browse exhibits and lectures; their ticket is just their name and address. *Wood* editors correspond with users via chat rooms.

"It's been a moneymaker for us," Little says, prompting Meredith to consider a year-round "Wood Mall" based on the same concept.

At G+J's Parents.com Web site, executives are considering several innovations, including online seminars for such things as baby-sitter certification, which would incorporate live chats with experts who write for the magazines. The program would be archived and available to users for a fee.

G+J is testing another innovation: content syndication. As corporations provide more quality-of-life services for employ-



Turlington in Esquire: What do men really want?

## The best magazine internet strategies go beyond basic content to offer services

BY GILBERT NICHOLSON



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magazine  
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media

ees, Hager sees a market for parenting information, which would be offered through human-resources departments and disseminated via company intranets. G+J would simultaneously sell advertising for the programs.

"We're entering that slowly," Hager says. "We're doing a test with one company right now. Content syndication is not that easy yet."

Hager also sees promise in another fairly new strategy: designing custom content that advertisers can sponsor and that targets a specific issue or demographic. The idea is to package editorial content that reinforces the advertiser's message, while providing a specific service to readers.

One model pitched to advertisers is production of a travel guide for parents that would be sponsored by a major automobile manufacturer. Content would come from the "Destination Finder" and "The Practical Traveler" sections of the Parents.com site, along with some original editorial informing people where they can find child-friendly resorts. Hager says it creates, in essence, a minisite for the car manufacturer. "It's really a hybrid of an advertisement and custom publishing," she says. "It's good for advertisers because they are associated with useful content. They leave it to us as experts to pull a package together. It gives them more than a banner presence on the site—it gives them an established presence."

By teasing readers with contest clues in the magazine, *National Geographic Traveler* is luring readers to its Web site.

Readers of the "Where's Melissa?" Web site try to guess the location of the next reporting assignment for *National Geographic Traveler's* globetrotting reporter, Melissa Rossi, who doesn't know her destination until she gets the airline tickets. Clues are given in the magazine and on its television programs, with the lead-in lasting weeks at a time. Travel-related prizes go to the winners in the year-long contest.

"We're trying to create an ongoing relationship with the reader to create mystery and suspense, and leverage what print does really, really well, which is a dynamic point-in-time experience," Bellows says. "Word of mouth and buzz. Those are the things *National Geographic Traveler* is doing that ultimately will result in building subscriptions."

That can also be done through a maga-

**"It's important to tie in the Web site in a way that it can be used most effectively to reinforce the basic magazine franchise."  
—Christopher Little  
president, Meredith**

zine's Web site by amplifying editorial content beyond the printed version, Bellows suggests. "A big mistake is trying to replicate what you're doing on the pages of your magazine in Internet format. You've got to think about extending your reach.

"If you take an article on Egypt," Bellows says, "and online you can build and amplify the depth of information, you've done a big job increasing your value to that reader, who will ultimately pay for that value" through subscribing to the magazine.

Meredith's Little agrees. "It's about as valuable for someone to pick up a newsstand copy of a magazine because they liked what they saw on our Web site, as if they had subscribed to the magazine on the site itself," he says.

Magazine publishers must resist the temptation to perceive the Internet "as some freestanding media that is not connected to the traditional and nontraditional ways we and our customers market," Little says. "It should be an integral part and be consistent with, contribute to and

draw from other parts of your franchise. It's important to tie it in that way so it can be used most effectively to reinforce the basic [magazine] franchise."

The potential for securing magazine subscriptions and renewals online has spawned almost as much optimism about generating revenue as advertising has.

*Yahoo! Internet Life*, which does not employ a direct-mail campaign for subscriptions, grew 39.9 percent growth in 1998, according to the Audit Bureau of Circulations. More than 80 percent of new subscriptions come from the Internet.

"I don't think it will replace direct mail" for other magazine publishers, says *Yahoo!*'s senior vice president and publishing director Jim Spanfeller. "But it certainly is going to change the dynamic there. It's a huge, huge way to lower circulation costs."

Hager says handling customer service issues on its Parents.com Web site is a big money saver. "Ninety percent or more of the questions people have fall into one of the standard areas, like change of address and billing inquiries," Hager says. "Rather than having a person on the phone answering questions, it can all be done online. Down the road, it will present significant cost savings. It's thinking of the Web not just as a revenue stream, but as a way to do business that's more cost-effective and efficient."

"The ultimate business model has not been developed yet," says Little. "I think there will be several business models, and they will change over time. We have not seen yet how far any of these can take us. We have seen enough, however, to be enthusiastic about how various Internet applications reinforce and can be part of a magazine franchise."

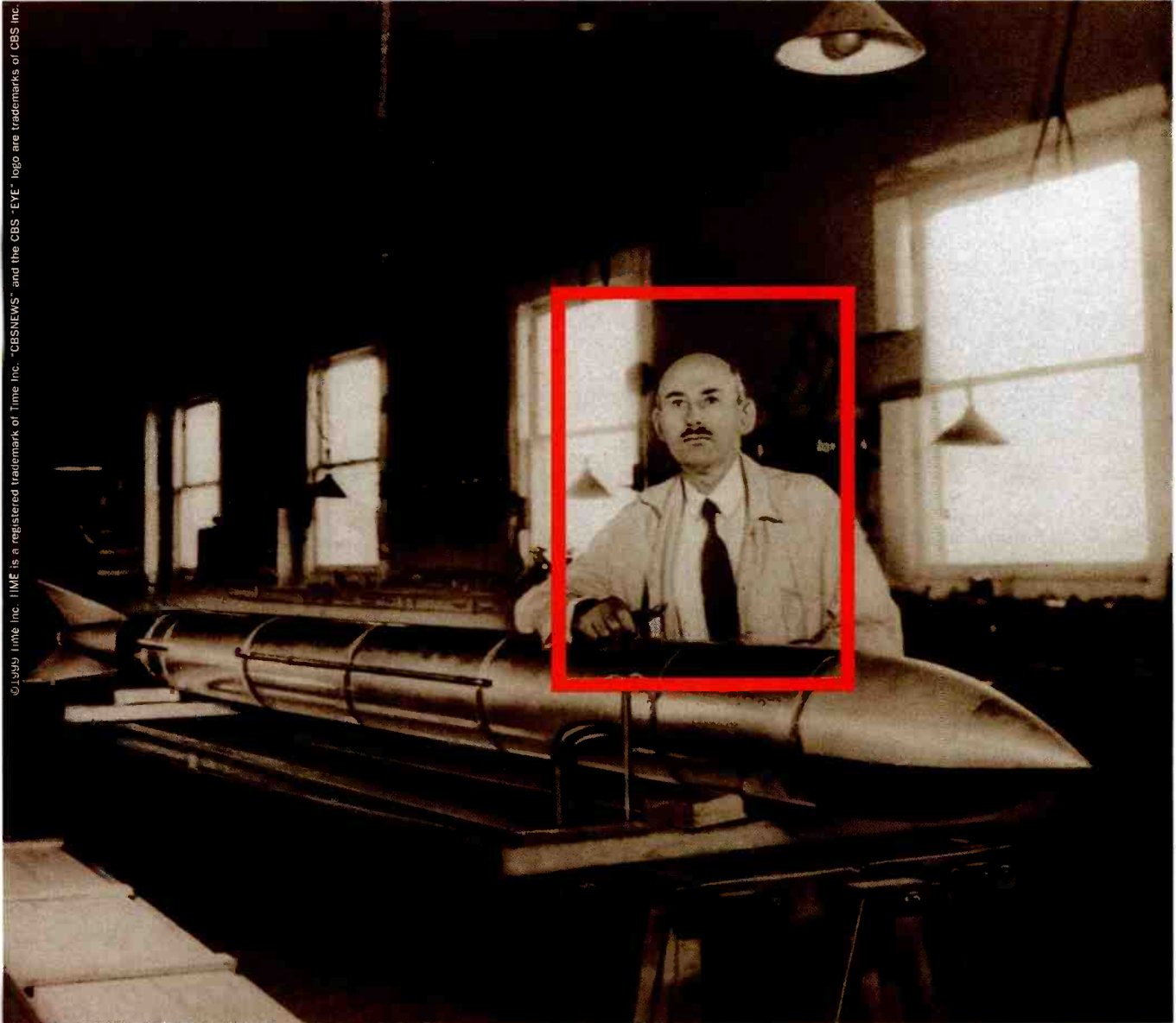
Those who are using the Web see it as something more than strictly a money-maker or cost saver. The total is greater than the sum of its parts, and must be an essential part of a magazine publisher's philosophy, they say.

"I don't think magazines will thrive and grow unless you use the medium of the Internet," says Bellows. "You want people to think they're part of a community. There's nothing better to accomplish than using the technology of the Internet in a truly interactive medium." ■

*Gilbert Nicholson is a media writer for the Birmingham Business Journal.*



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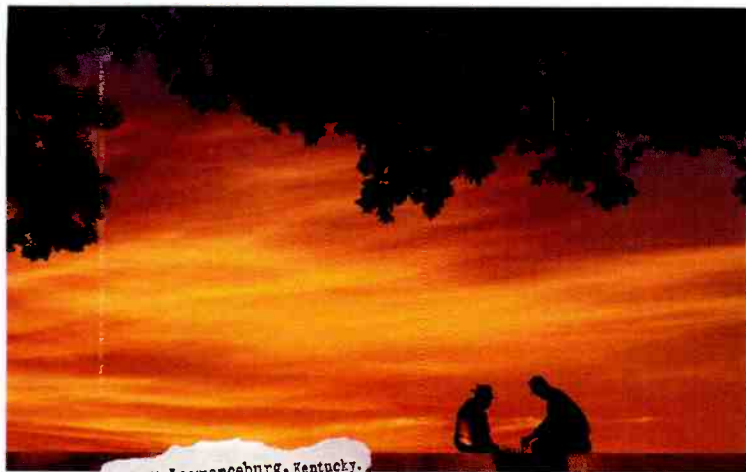


**You don't have to be a rocket scientist to make the list. Oh, wait.** Over the past 100 years, certain people have irreversibly shaped our lives and our future. As the new millennium draws near, TIME Magazine presents the TIME 100. The definitive list of the 100 most influential people of the century. Look for Scientists and Thinkers, the next in our provocative series of special issues and CBS prime time programs.



media

SPECIAL REPORT CONSUMER MAGAZINES



5:25 P.M. Lawrenceburg, Kentucky.  
The extreme games begin.

Not the latest thing. The genuine thing.



THE FINEST KENTUCKY BOURBON. MADE IN LAWRENCEBURG.

# Talking Turkey

**Strategic  
media buys  
and a new  
ad campaign  
boost the  
Wild Turkey  
brand**

BY NOREEN O'LEARY

**Chris Willis is one of** those rare clients who genuinely seems to love the challenge of formulating the media plans of his products. No yawning through media presentations here. When the young English director of strategic marketing at Wild Turkey searched for a new ad agency two years ago, it was Saatchi & Saatchi/NY's presentation of media case histories that gave the shop a decisive edge over its competition.

"In the liquor industry, you're generally working with more finite budgets and more limited media opportunities, so our media strategy is a very important part

of our marketing efforts," emphasizes Willis. "Print is such a highly personal medium. You need to get it right."

Willis spent much of 1997 conducting research to help him do just that. The company suspended its advertising while Willis and Saatchi sought to identify Wild Turkey's core values and determine how to best communicate them in key markets such as the U.S., Australia and Japan. Those efforts included an in-depth survey of 1,000 whiskey drinkers.

"The message we got from them was, one, the brand was identified as the finest Kentucky bourbon, and two, it was the choice of self-assured individuals," says Saatchi senior vice president, group media director Bob McKinnon. "Then it came down to determining who do you ultimately want your consumer to be? We decided this campaign should talk to the core Wild Turkey consumer—in the United States, typically male and living somewhere in the South—and, to a lesser degree, young people experimenting with dark liquors thanks to the popularity of small-batch bourbons."

To put the marketing challenge in a better context, Willis offers some details about his brand: Spirits sales in general have declined over the past decade, with dark liquors hit harder than most. Wild Turkey, while posting flat sales, has at least been able to hold on to share. But brand loyalty in the bourbon market is a bit trickier than with other spirits. Vodka's lack of taste makes it easy for a consumer to latch on to a favorite and stick with it. Bourbon drinkers, on the other hand, are more like wine connoisseurs, who alternate among a number of brands depending on taste nuance.

"Our task is really not about recruiting drinkers. We are more focused on increasing consumption," explains Willis. "With Wild Turkey, as a premium brand, bourbon drinkers may trade up to it or already have it among their portfolio of brands. We need to make Wild Turkey more relevant—to add more life to its image—so they drink more of it."

Previously, Wild Turkey's maker, Austin Nichols & Co., New York, used national print work supported by a little





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She rocketed to the top of the high-tech world by helping transform a nerdy programming language at Sun into the buzzword of the Web. She even named it. Java. Fiercely independent, she then set out to co-found one of the hottest software startups, *Marimba*. Delivering the next generation of Internet technology to a host of blue-chip clients. Fearless entrepreneurs like Kim Polese find a kindred spirit in *Forbes*. The business magazine that delivers a point of view. Not conventional wisdom.

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media

fourth-quarter out-of-home holiday media. In the current relaunch of the brand's advertising, Wild Turkey is taking a much more targeted approach, using predominately regional preprinted inserts, more billboards and new bar postcards that get Wild Turkey in front of drinkers at point-of-purchase. The determination of regional magazine editions is based on criteria you might not expect.

"We concentrate on high per-capita consumption markets," Willis explains. "We don't focus on high sales figures."

In the U.S., for instance, outside the brand's bedrock Southern markets, certain metropolitan areas are targeted. Sacramento, Houston, Dallas and San Francisco are good bourbon markets; New York City is not. In Europe, France and Italy are key markets.

Over the past year, Saatchi's media planning for Wild Turkey has been developed in conjunction with other aspects of the ad campaign.

"At Saatchi & Saatchi, we don't work in a linear way," says group media director McKinnon. "At all stages, creative, marketing strategy, media are discussed. I'm present in every creative meeting. So when we get around to final media planning, it's a natural extension of all the discussions we've been having."

Following the brief that emerged from the year of research, Saatchi created a campaign that plays off the bourbon's Kentucky heritage. The new tagline—"Not the latest thing. The genuine thing"—also pokes fun at the kind of lifestyle trends other liquor products embrace. In one ad, for example, a youngster is shown skimming stones at sunset. The ad reads: "7:38 P.M. Lawrenceburg, Kentucky. The alternative rock scene." Another ad with two men playing chess says: "5:25 P.M. Lawrenceburg, Kentucky. The extreme games begin."

The sundown backdrop of each ad acts as a cohesive element, immediately signalling to magazine readers the Wild Turkey campaign. More importantly, it reinforces the visual suggestion that a drink at the end of the day should be Wild Turkey. "It's not an accident that each scene has a sunset in it," says Saatchi's McKinnon. "We want to own 5 to 9 p.m."

In selecting which books to buy, Wild

**"As a marketer I want my page of advertising to be in a magazine where people read it cover to cover. Reader involvement is very important to me, and that's quite subjective."**

**—Chris Willis**  
director of strategic marketing,  
Wild Turkey

Turkey again wanted to avoid overt hipness but still draw in younger bourbon drinkers.

"From the beginning, when the owner of our distillery used to go wild turkey hunting, this brand has always been associated with a certain lifestyle. Once you understand the lifestyle of our core consumers, we can identify the magazines they read," says Willis. "It won't be anything too trendy. It will more likely be their favorite magazine. For our core target, we use magazines like *Field & Stream*, a fishing book like *Bass Pro's Outdoor World* or *This Old House*. But with books like *Outside* and *Men's Journal* we can appeal to both that core and younger drinkers."

By contrast, clear liquors like vodka are more image-driven, with ads that absorb much of the hipness of the

editorial environments around them.

Saatchi media planners had fun with the interplay between the Wild Turkey campaign copy and the different magazines the ads appear in. "The 'extreme' ad in *ESPN The Magazine* adds a certain level of wink to our message," says McKinnon, smiling.

The agency uses quantitative research from Mediamark in its planning, but also has proprietary qualitative tools such as its Saatchi & Saatchi Media Monitor, which asks consumers to keep a diary of media habits before coming in to discuss those results. "It's not just about what media they're consuming," says McKinnon. "It's about how and why they're consuming it." The research also helps to determine what Saatchi calls "personographics," which creates a profile of a product user that reflects their lifestyle and demographic information. Lifestyle information is particularly important because of the large role it plays in liquor marketing.

Willis says he and his agency are trying to be more subjective; so often media planning comes down to pure number crunching, a development Willis laments.

"As a marketer, I want my page of advertising to be in a magazine where people read it cover to cover," he says. "Reader involvement is very important to me, and that's quite subjective."

Adds McKinnon: "Unfortunately, numbers used to be an aid to judgment. Now it's become the means to judgment. You need numbers to substantiate your conclusion, certainly, but not as its basis."

To take better advantage of regional magazine editions, Saatchi created preprinted, double-sided ad inserts, a practice which used to be more common in magazine advertising from marketers such as Columbia Records. "We asked ourselves, 'How can we do this more efficiently?'" says Willis. "The preprinted inserts allow you to produce two exposures on a thicker, stand-out paper stock for the price of one four-color ad. The impact of your creative message is much better."

Wild Turkey is projected to spend \$10-\$12 million this year, up about 15 percent from 1996, when the brand last advertised. "If you're spending more and getting better efficiencies, you'll get better targeted results," says Willis. "Our media plan is giving us that." ■



Median HHI: \$43,800

Single: 60.3%  
Credit Card Ownership: 89%

Median age: 29

Attended/Graduated College: 76.3%

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**Latina.**  
magazine  
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# the Hot List

**In Style leads the pack, hearth and home are close behind**

When publishers were talking last year, many were gleeful about how good their 1997 numbers had been, but would hesitate when asked whether they could repeat their gains in 1998. Now that 1998 has come and gone, and magazines have racked up a 7.8 percent increase in ad revenue, publishers are less hesitant to predict continued growth. With the first months of 1999 showing gains over '98, this year could be another winner.

Picking standout magazines in a year full of standouts is difficult. Even double-digit increases in ad revenue didn't ensure a spot on the Hot List this year. That extends to our choices for editor, publisher and startup magazine of the year, as well.

Editor-in-transition Mark Golin is our choice for Editor of the Year. Everyone knows the story: Golin edits *Maxim*, the American version of the British "lads" book, with great success. Circulation is set to rise to nearly 1 million this year. Condé Nast woos him to *Details*, where he'll repeat the formula and resurrect a moribund book. But is that the real story? Golin's success at *Maxim* transcends the "babes and beer" formula. The book is "the funniest magazine to emerge since *Spy*," writes Judith Newman, who spent several

days interviewing a man she calls funny and intelligent.

Executive of the Year pick Ann Moore is running her own little empire at Time Inc. As president of the People group, she is overseeing not only *People* magazine, but *In Style*, *Teen People* and *People en Español*—with more to come. It's not what Henry Luce envisioned, but you won't hear anyone complaining about the revenue generated by the group last year. And Startup of the Year *ESPN The Magazine* brought new life—and new readers—into the sports category.

As for the Hot List itself, no one can come close to *In Style*. Time Inc.'s celebrity bible, up 70.9 percent in ad revenue, is pulling in readers and spawning copycats.

Our picks for Nos. 2 through 5—*Bon Appétit*, *Architectural Digest*, *Martha Stewart Living* and *Family Fun*—reflect boomers' focus on home and family. At No. 6, *Vibe*, up 35.6 percent in revenue, shows hip-hop is still growing. *Fortune's* fortunes have risen lately: a 12.3 percent gain in revenue boosts this book in its category. *Men's Journal* is a standout in the competitive men's category. Rounding out the list: Hearst's *Marie Claire* and Gruner + Jahr's *Fitness*. —Patricia Orsini

## How Hot?

The Adweek list of 1998's hottest is based on several factors. In order of importance, they are: ad page and revenue gains, as tracked by Competitive Media Reporting for Publishers Information Bureau; performance within a magazine's competitive category; circulation gains; interviews with media buyers and consultants, and our own editors' judgment. Performance is tracked over three years, with greatest weight given to the most recent year.

Only magazines with at least 10 issues last year and \$30 million in PIB ad revenue were considered. On page 38 is our list of 10 hottest magazines earning under \$30 million; they must have published 12 issues over the past two years with revenues tracked by PIB.

# ADWEEK

## The HOT LIST

### Top 10 Magazines of '98

1

InStyle

Revenue Up:  
**\$37.6 million**  
70.93%  
Ad Pages Up:  
44.7%  
Circulation:  
+21.1%

2

BON APPÉTIT

Revenue Up:  
**\$13.2 million**  
34.4%  
Ad Pages Up:  
30.7%  
Circulation:  
+1.8%

3

ARCHITECTURAL DIGEST

Revenue Up:  
**\$12.4 million**  
22.4%  
Ad Pages Up:  
21.1%  
Circulation:  
+0.9%

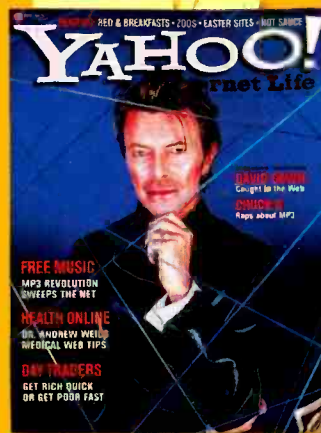




March 1



March 7



March 12



March 23

**3,887,550\*** surfers hang on every page.

We're used, abused and wanted more and more every month. Why? Because we're a web user's most trusted source. We simply make the most complex medium in history a walk in the park. And that's why our rate base has grown to 600,000 in just three years. Somebody has to lead the way. Now if you're looking to jump on our wave, get a hold of Paul Turcotte at (212) 503-4773.

**YAHOO!** Internet Life The bible of the Internet.

\* Fall 1998 MRI.

# 10 under 30

SPECIAL REPORT CONSUMER MAGAZINES

1



**Revenue Up:**  
\$8.6M/+122%  
**Ad Pages Up:**  
50.3%  
**Circulation:**  
+37.9%

*Fast Company* is changing the face of biz journalism. It's not just about CEOs and making money; it's about quality of life, too. The big boys are looking over their shoulders.

2



**Revenue Up:**  
\$7.9M/+61.6%  
**Ad Pages Up:**  
30.9%  
**Circulation:**  
+10.3%

Hip-hop continues to gain ground. The book's mix of music, urban culture and street-wise politics appeals to males 14-24, which makes *The Source* hot with advertisers.

3



**Revenue Up:**  
\$8M/115.3%  
**Ad Pages Up:**  
49.5%  
**Circulation:**  
+39.2%

Another bad year for computer books, but *Yahoo* continues to confound the category. Selling subscriptions via its Web is great boost for the book; circ continues to grow.

4



**Revenue Up:**  
\$8M/41.9%  
**Ad Pages Up:**  
22.1%  
**Circulation:**  
+38.6%

A standout in a hot category, *H&G* is reeling in luxury and endemic advertisers alike. The edit mixes lifestyle and homestyle in a way that appeals to both thinkers and doers.

5



**Revenue Up:**  
\$6.5M/65.1%  
**Ad Pages Up:**  
39.6%  
**Circulation:**  
+15.6%

Another shelter winner. No fuddy-duddy do-it-yourselfer, *This Old House* depicts regal remodels and workaday tools elegantly while dealing seriously with the subject at hand.

6



**Revenue Up:**  
\$4.3M/29.8%  
**Ad Pages Up:**  
19.9%  
**Circulation:**  
+4%

A face-lift boosted this former newspaper tabloid's profile on newsstands and in people's minds. In a category shaken to its core by upstart *ESPN*, *Sporting News* has responded.

7



**Revenue Up:**  
\$2.8M/18.7%  
**Ad Pages Up:**  
17.7%  
**Circulation:**  
+6.7%

More boomers are past the learning-to-parent stage. What's next? Having fun with the kids; and *Family Life*'s focus on recreation and travel helps give harried parents a clue.

8



**Revenue Up:**  
\$4M/38.7%  
**Ad Pages Up:**  
24.9%  
**Circulation:**  
+7.4%

Snatched up by Time Inc. two years ago, this book has gotten a serious makeover; healthy lifestyle features, fashion and food make it more relevant to readers and advertisers.

9



**Revenue Up:**  
\$4M/29.1%  
**Ad Pages Up:**  
33.9%  
**Circulation:**  
+0.7%

*Mirabella*, which started as a book for women of a certain age, has lowered the target and beefed up editorial. Hachette will increase frequency to 10 times this year.

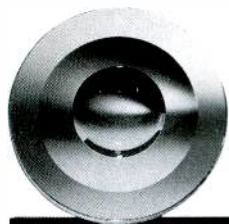
10



**Revenue Up:**  
\$6.6M/144.9%  
**Ad Pages Up:**  
70%  
**Circulation:**  
+52.1%

Defying the invasion of the lad books, *P.O.V.* is going its own way, targeting men in their 20s who want to be taken seriously. Advertisers, too, are heeding the call.





**JOURNALISTIC IMPACT**

Single: Dirck Halstead, *Time*  
Essay: Zed Nelson, *Time*



**NATURE & ENVIRONMENT**

Single: Frederick Charles, *LIFE*  
Essay: Peter Brown, *DoubleTake*



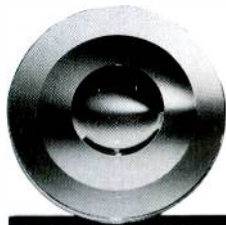
**SPORTS**

Single: Ross Kinnaird, *Sports Illustrated*  
Essay: Various, *Rolling Stone*



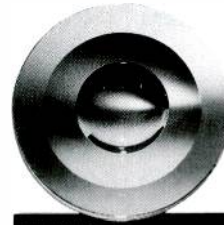
**THE WAY WE LIVE**

Single: Sebastião Salgado, *Rolling Stone*  
Essay: Tim Rice, *Philadelphia*



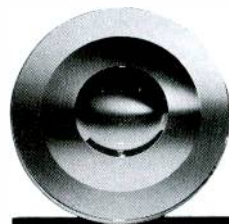
**ARCHITECTURE**

Single: Richard Barnes, *Nest*  
Essay: Robert Polidori, *The New Yorker*



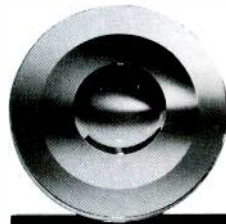
**NEWS**

Single: Paul Lowe, *Time*  
Essay: Paul Lowe, *Time*



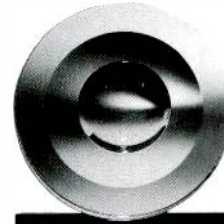
**SCIENCE & TECHNOLOGY**

Single: Catrina Genovese, *LIFE*  
Essay: Max Aguilera-Hellweg, *LIFE*



**PORTRAIT**

Single: Mark Seliger, *Rolling Stone*  
Essay: David Seidner, *Vanity Fair*



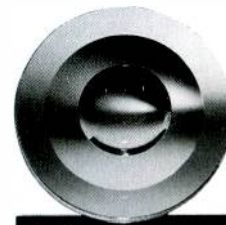
**FASHION**

Single: Deborah Turbeville, *W*  
Essay: Deborah Turbeville, *W*



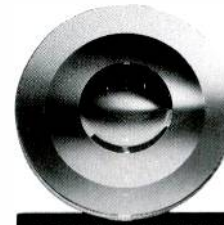
**PHOTO ILLUSTRATION**

Seb Janiak, *Details*



**STILL LIFE**

Raymond Meier, *Harper's Bazaar*



**COVER OF THE YEAR**

Dirck Halstead, *Time*

# THE 1999 ALFRED EISENSTAEDT AWARDS FOR MAGAZINE PHOTOGRAPHY

Congratulations to the winners of the 2nd annual Alfred Eisenstaedt Awards for Magazine Photography. Twenty-one winners, chosen from more than 1,000 entries, will be honored at a ceremony in New York City, on March 24, 1999. The LIFE Legend Award, honoring an individual for lifetime achievement, will be announced at the ceremony.

For LIFE, the Eisie Awards are our way of celebrating Eisenstaedt's extraordinary legacy by investing in photojournalism's future—the talented photographers whose work continues to brighten our lives, broaden our horizons and ennoble our profession. Don't miss their remarkable images, featured in a special double issue of LIFE, on sale March 29, 1999.

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# thebigbooks

## Top 60 Magazines in Ad Revenue

Magazine	1998 ad revenue	% change
1. People Weekly	\$626.6	6.5
2. Time	561.7	5.3
3. Sports Illustrated	554.9	1.2
4. Parade*	517.1	0.0
5. TV Guide	453.5	-3.4
6. Better Homes and Gardens	410.1	8.6
7. Newsweek	400.0	-2.1
8. Business Week	361.6	9.7
9. PC Magazine	314.2	-5.8
10. USA Weekend*	274.5	4.4
11. Forbes	265.3	8.8
12. Fortune	253.7	12.3
13. Good Housekeeping	242.3	10.5
14. Reader's Digest	237.6	11.9
15. Woman's Day	229.2	0.4
16. U.S. News & World Report	226.8	-5.2
17. Family Circle	218.8	6.3
18. Cosmopolitan	214.1	13.6
19. Ladies' Home Journal	213.3	16.0
20. Entertainment Weekly	166.0	13.7
21. New York Times Magazine*	165.1	7.3
22. Glamour	150.2	9.3
23. Vogue	150.0	0.7
24. Money	137.0	3.3
25. Rolling Stone	135.8	11.7
26. Martha Stewart Living	133.6	20.4
27. Golf Digest	129.3	7.5
28. Southern Living	128.8	6.7
29. McCall's	122.2	3.3
30. Redbook	121.1	7.0
31. Car & Driver	110.0	1.8
32. Vanity Fair	109.4	14.5
33. Parents	108.0	10.5
34. Elle	105.9	5.5
35. PC Computing	102.3	-7.4
36. Inc.	94.9	5.1
37. In Style	90.6	70.9
38. Golf Magazine	90.3	14.7
39. Country Living	90.3	1.4
40. Seventeen	89.7	19.1
41. New Yorker	89.0	-5.4
42. GQ	88.6	16.8
43. Travel & Leisure	88.0	14.8
44. W	87.6	13.9
45. Bride's	83.5	0.2
46. Parenting	81.0	16.1
47. Modern Bride	80.9	7.8
48. Harper's Bazaar	78.3	6.4
49. Road & Track	72.9	-1.3
50. Motor Trend	72.0	15.3
51. Self	71.3	2.7
52. Sunset	68.9	12.7
53. Architectural Digest	67.7	22.4
54. National Geographic	67.0	0.1
55. Mademoiselle	66.5	5.4
56. Condé Nast Traveler	65.9	12.7
57. House Beautiful	65.5	4.5
58. Men's Health	64.6	22.1
59. Windows Magazine	64.4	-17.2
60. Prevention	63.7	8.0

Source: PIB/CMR. Ad revenues in millions. \*Sunday magazine

## Top 60 Magazines in Paid Circulation

Magazine	Total paid '98	% change
1. Modern Maturity*	20,402,096	-0.26
2. Reader's Digest	14,675,541	-2.72
3. TV Guide	13,085,971	-0.65
4. National Geographic	8,783,752	-2.54
5. Better Homes and Gardens	7,616,114	0.02
6. Family Circle	5,005,084	-0.97
7. Ladies' Home Journal	4,521,970	0.18
8. Good Housekeeping	4,517,713	-2.71
9. McCall's	4,239,622	-0.38
10. Time	4,124,451	-0.62
11. Woman's Day	4,079,707	-2.01
12. People Weekly	3,719,925	6.04
13. Sports Illustrated	3,269,917	-0.31
14. Newsweek	3,227,729	-1.49
15. Prevention	3,152,814	-3.04
16. Playboy	3,151,495	-0.66
17. Redbook	2,854,448	0.86
18. Cosmopolitan	2,581,985	2.24
19. Southern Living	2,470,202	-0.95
20. Seventeen	2,437,194	-1.42
21. Martha Stewart Living	2,235,723	-3.45
22. Glamour	2,208,926	6.89
23. National Enquirer	2,206,747	-18.77
24. U.S. News & World Report	2,201,351	-0.85
25. YM	2,170,687	1.16
26. Smithsonian	2,088,299	0.84
27. Money	1,935,014	-0.35
28. Star	1,900,615	-14.35
29. Teen	1,850,436	11.40
30. Ebony	1,847,773	0.67
31. Field & Stream	1,757,543	0.22
32. Parents	1,741,628	0.12
33. Country Living	1,669,609	3.35
34. Men's Health	1,587,573	5.41
35. First for Women	1,579,495	10.21
36. Popular Science	1,562,353	0.14
37. Woman's World	1,550,654	4.30
38. Golf Digest	1,542,188	0.16
39. Life	1,500,774	-4.83
40. Golf Magazine	1,469,078	11.47
41. Sunset	1,464,559	1.13
42. Entertainment Weekly	1,431,886	10.09
43. Popular Mechanics	1,425,396	0.02
44. Cooking Light	1,423,400	0.99
45. Boys' Life	1,370,247	0.69
46. Outdoor Life	1,368,023	0.05
47. Consumers Digest	1,289,453	0.01
48. Rolling Stone	1,252,282	-0.37
49. Parenting	1,221,179	9.48
50. Car and Driver	1,219,708	9.12
51. Discover	1,206,745	0.24
52. Motor Trend	1,188,863	13.47
53. New Woman	1,182,612	-0.67
54. PC Magazine	1,176,691	1.97
55. Mademoiselle	1,158,274	1.91
56. In Style	1,151,024	19.04
57. Weight Watchers Magazine	1,150,445	11.25
58. Self	1,149,506	0.71
59. PC World	1,148,816	0.45
60. The Family Handyman	1,126,939	0.31

Source: Audit Bureau of Circulations. Figures for first half of year. \*Association magazine



# GOLF INDUSTRY LEADER BOARD

RANKING

1

MAGAZINE CATEGORY

EDITORIAL

1

CIRCULATION

1

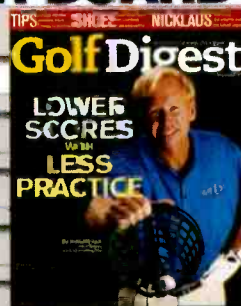
ADVERTISING

1

AUDIENCE

1

MEDIA IMPACT



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Source: 1998 Fall MRI  
\* 1998 Golf Writers Association of America Awards  
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# buyers&sellers

## Top Publishing Companies

Magazine	'98 ad rev.	% change	'98 ad pages	%change
1. Time Inc.	\$2,935.4	9.2	29,244	7.4
2. Condé Nast	1,215.1	8.7	27,719	7.9
3. Hearst Magazines	1,140.0	11.4	17,330	5.0
4. Hachette Filipacchi	960.7	6.2	20,891	2.3
5. Meredith Corp.	808.2	11.9	7,830	1.2
6. Gruner + Jahr	593.3	11.6	6,483	4.6
7. Parade Publications	517.1	0.0	636	-6.7
8. Ziff-Davis	468.1	-5.6	10,559	-10.6
9. News America Corp.	461.7	-4.7	3,356	-11.2
10. Newsweek Inc.	400.0	-2.1	2,517	-4.9
11. Times Mirror	362.3	8.1	12,845	0.6
12. McGraw-Hill	361.6	9.7	4,167	1.3
13. Primedia	353.6	11.9	9,340	1.7
14. Reader's Digest	316.7	12.3	3,062	1.0
15. New York Times Co.	315.5	6.6	5,815	-1.9
16. Gannett	274.6	4.4	613	-9.0
17. Forbes Inc.	272.8	8.8	5,129	1.7
18. U.S. News/The Atlantic	261.0	-1.2	3,604	4.4
19. Rodale Press	206.2	4.7	4,587	-7.5
20. Wenner Media	202.8	7.9	3,567	3.7
21. Walt Disney/Fairchild	195.1	40.6	4,614	47.8
22. Petersen Publishing	170.2	21.3	4,022	2.0
23. American Express Pub.	159.1	16.3	3,291	10.7
24. Miller Publishing	134.0	3.7	3,507	-4.1
25. Pace Communications	104.2	-21.3	2,763	-15.4
26. Goldhirsh Group	94.9	5.1	1,486	1.0
27. Weider Publications	91.4	12.2	2,956	-1.3
28. Nat'l. Geographic Soc.	82.3	3.1	764	1.6
29. Johnson Publishing	70.4	1.4	1,849	-0.1
30. CMP Media	64.4	-17.2	2,235	-17.6
31. Entrepreneur Mag	59.9	15.1	2,580	1.8
32. Playboy Enterprises	58.1	5.6	642	0.8
33. American Airlines Pub.	56.9	7.1	3,297	0.9
34. Essence Com.	46.7	2.5	1,073	-4.7
35. Capital Publishing	46.3	20.0	1,252	3.5
36. MacDonald Comm.	45.4	6.5	908	1.6

Source: PIB/Competitive Media Reporting. Ad revenues in millions.

## Top Advertising Categories

	1998 spending	% change	1998 rank
1. Automotive	\$1,730.5	-5.99	1
2. Direct response	1,616.2	9.36	2
3. Computers, office equipment	940.4	-6.65	4
4. Drugs and remedies	807.9	-2.59	6
5. Travel, hotels and resorts	644.8	6.37	9
6. Financial	607.1	10.95	-
7. Toiletries and cosmetics	594.1	5.93	3
8. Publishing & media	585.7	16.41	11
9. Misc. merchandise	507.8	27.98	-
10. Apparel, footwear, accessories	504.5	-6.45	7
11. Retail	446.6	17.92	10
12. Food and food products	319.0	22.14	8
13. Personal hygiene	301.5	15.78	-
14. Household furnishings	283.3	32.95	19
15. Electronic entertainment equip.	272.5	-2.13	14
16. Local services, amusements	265.8	-7.95	-
17. Telecommunications	237.8	35.01	-
18. Insurance and real estate	237.3	17.32	17
19. Hair products	230.1	9.76	-
20. Liquor	222.5	2.29	16

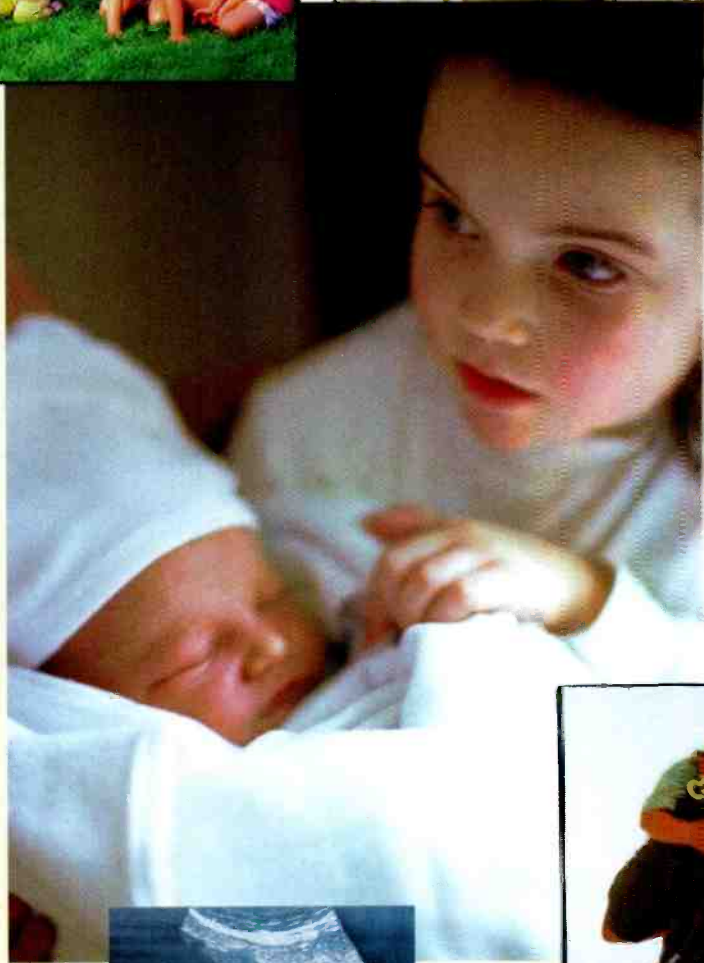
Source: PIB/Competitive Media Reporting. Ad revenues in millions.

## Top Magazine Spending by Company

	1998 ad spending	1998 ad pages
1. General Motors	\$459.3	5,302
2. Procter & Gamble Co.	407.3	4,164
3. Philip Morris Cos. Inc.	383.5	4,110
4. Chrysler Corp.	354.6	5,056
5. Ford Motor Corp.	291.3	4,022
6. Time Warner Inc.	180.0	2,097
7. Toyota Motor Corp.	173.8	2,003
8. Unilever PLC	169.6	2,136
9. Sony Corp.	143.7	2,467
10. RJR Nabisco Corp.	135.2	1,898
11. L'Oréal SA	132.3	1,921
12. National Syndications Inc.	126.8	155
13. Johnson & Johnson	119.5	1,494
14. Microsoft Corp.	118.8	1,688
15. Roll International Corp.	114.5	647
16. Pfizer Inc.	100.6	989
17. Walt Disney Co.	98.9	1,214
18. Bertelsmann	94.2	1,249
19. Diageo PLC	90.0	1,336
20. Bradford Exchange	89.4	643

Source: PIB/Competitive Media Reporting. Ad revenues in millions.





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# MEN



**editor**  
**OF THE YEAR**

# WILL BE BOYS

and several million of them **read Mark Golin's Maxim.**  
**But will they follow him to Details?**

**BY JUDITH NEWMAN**

Guys like war. Mark Golin is a guy. Ergo, Mark Golin likes war. What the editor of *Maxim*, and *Adweek's* Editor of the Year, doesn't like is the bitchiness that passes for battle in the magazine industry: To hear him tell it, it's annoying and petty and, well, kind of 'mo. So about five months ago, tired of the cracks about *Maxim's* success based on what one rival editor called

**PHOTOGRAPHY BY GEORGE LANGE**

its "dumb and dumber" formula, Golin had an idea.

"I said to my staff, 'Someday, let's all get up really early, sneak down to *Details*' office and sit in their seats till everyone arrives. And when they come in, it'll be like, 'Can we help you?' They'll go, 'What are you doing here?' and we'll go, 'What are you doing here?' And let's just see how long we can push it. 'We're calling security! ... No, we're calling security!'" Golin cackles maniacally. He is one of the few humans whose laugh can accurately be transcribed as ahahahahahahaha!

At Keen's Bar and Grill, where we meet, Mark Golin is simultaneously bolting down shrimp cocktail, chain-smoking, swilling a vodka tonic and, though it's February, sweating; friends who've gone on road trips with him in the dead of winter say he drives them crazy with his demands to keep the windows open. Barrel chested and diminutive, with a glint in his eyes that's a little cunning and a little mad, Golin resembles nothing so much as a Satyr; one is disappointed not to see little hooves peeking out from his trouser legs.

There was just one problem with Golin's planned commando raid on *Details*: It was supposed to be a joke. Now, with his leap from the wildly successful *Maxim* to editorship of the troubled *Details*, it's no longer quite so amusing—at least, not to the staff at *Details*. As one long-time writer there put it, "Yeah, he's really funny, so maybe when he flames out as editor here he can get a career doing stand-up."

When *Maxim*, the Brit shag-and-snog humor magazine, first arrived in the U.S. in 1997, Condé Nast editorial director James Truman told anyone who'd listen that the vulgar boys-will-be-Neanderthals recipe would never work on these shores. Little more than a year later, after launching with editor Clare McHugh (who departed after a year for *New Woman*) and then with Golin at the helm, *Maxim*'s circulation revved from 175,000 to 950,000, snapping at the heels of *Men's Health* (1.6 million) and leaving *Esquire*, *GQ* (both 650,000) and *Details* (475,000) eating its dust. Even more telling was *Maxim*'s 9-10 percent blow-in card rate (the industry average is 2-3 percent) and its newsstand sales, around 313,000, as compared to *GQ*'s 277,000, *Details*' 170,000 and *Esquire*'s 85,000 (all circulation figures are according to the Audit Bureau of Circulations). "If *Maxim* is anywhere near those figures in such a short time, that's terrific," says Dan Capell of *Capell's Circulation Report*, the newsletter of magazine circulation. "The newsstand is mostly a female marketplace, since the majority of sales are in grocery stores and supermarkets."

With these kinds of numbers, it's not so surprising Truman had an if-you-can't-beat-'em-join-'em epiphany. Truman convinced Condé Nast owner Si Newhouse that what the ailing *Details* needed was a little Golin.

All 5' 2" of him.

What's made *Maxim* the talk of magazine-land this year, and the 37-year-old Golin—who, less than three years ago, was turned down for the job of running a Condé Nast Web site—a prime gossip subject for the chattering classes?

Well, if you want answers, don't ask Mark Golin. Wry and unas-



**"Mark's this great combination of high/low. On the one hand, he's erudite; on the other, he's never let go of being a guy."**  
—Catherine Romano

suming (and a man who friends say never read a magazine, leaning more toward quantum physics and medieval history), he's as surprised as anyone by his sudden stardom. But he will say this: "*Maxim* isn't an aspirational magazine, like others in the men's market. It's ... I guess you could say, affirmational. It says to men, 'This magazine, this is you. Maybe we're slightly funnier than you, maybe we've seen a couple more things than you because, well, we get paid to hang out and look at this stuff and you've got to go to work like a schmuck. So, you know, when you come home, hang out with us. Because we're like your best buddy that your wife or girlfriend hates. But she can't actually scream at a magazine, so you're safe.'"

According to *Maxim* publisher Lance Ford, the readers' median age is 29-30, with a median household income of \$60,000; more than 70 percent are college graduates. But if true, these are college grads who can still appreciate a good vomit joke.

Yes, there are plenty of photo spreads of scantily clad starlets whom, well, S.J. Perelman would have called "balloon smugglers." There are also plenty of advice articles about how to get laid (often very dubious advice—see March's "Pick Up Women With a Sock Puppet!"); bizarre machismo tales of conspiracy theories and cock-fighting ("Peckers of Death"); arcane information on subjects like "How to Land a Plane,"; and monthly lessons on how to fake having an interesting job in order to impress a date. (The job that would



**Maxim "edlrix"  
Catherine  
Romano will  
follow Golin  
to Details.**

snare me? Prairie dog relocater.) It is, indeed, fitting that Golin initiated a regular how-to column for pulling off pranks called "Modern Inmaturity."

But for all its conspicuous dick-waving, *Maxim*, the funniest magazine to emerge since *Spy*, is the least misogynistic of men's magazines. As compared to the smarmy, love-to-love-ya-baby tone of *GQ* or, God help us, *Esquire*, *Maxim* is positively wistful about women and says, in so many words, "Forgive us, we act like 8-year-olds, we sometimes try too hard but one of these days we're gonna get it together."

It's a message that seems to resonate with advertisers—even relatively conservative ones like AT&T and Toyota. They believe *Maxim* is the magazine that's learned from television how to capture their most elusive prey: the 18-34 free-spending male. Dangle beer, babes and college humor; the theory goes, and he'll swing down from his tree limb. You could never imagine *Esquire* or *GQ* as a TV show, but *Maxim* is a perfect prime-time male magnet in glossy print form.

"Being in *Maxim* required a certain leap of faith," says Ian Beavis, marketing communications manager for Lincoln Mercury, "but this is how we decided to get in. I got 10 copies of one issue, gave them to young guys here and at Y&R and asked what they thought. The reaction was startling. They felt that the magazine was talking directly to them."

"It's the lowest common denominator. The whole magazine is aimed at losers," says *GQ*'s Art Cooper gleefully. "Their advertising is beer, underwear and condoms. I always wonder why there's so much condom advertising, since their readers are all masturbators."

"Damn that bastard!" says Golin. "Did he just say that in the last few days to you?" Cooper had, in fact, responded just after the announcement of Golin's move to *Details*. "If he did, I've gotta love the guy because he knows he has me over a barrel. Given my situation, I can hardly defend *Maxim* at the expense of a future brother (I refuse to use the term 'sister') publication. Boom-Boom is more diabolical than I could have hoped for."

"Boom-Boom," of course, is Golin's moniker for *GQ*'s Alpha Male in Chief. A few months ago, Cooper put breathtaking stick insect Heidi Klum ("rhymes with Boom-Boom," the cover line read) on *GQ*'s cover in what detractors saw as an effort to duplicate *Maxim*'s newsstand sales. (In truth, *GQ* has been putting cheesecake on its covers for years.) Golin, who has delighted in pricking the pretensions of *GQ* at every opportunity (his idea of the prototypical *GQ* article: "Got \$10,000? We've got a suit for you!"), decided to make it his mission to get everyone in town to

refer to Cooper as "Boom-Boom."

"One day he'll be in public and someone will say it, and he'll just start screaming, 'Stop calling me Boom-Boom!'" Golin says, adding, "Revenge will be mine."

Of course, *GQ* has little to fear from *Maxim*: With 2,000 pages annually of largely upscale advertising, as compared to *Maxim*'s 630, the magazine and its famously prickly editor are not going anywhere. Still, Cooper can't leave it alone. "You know what we call Mark around the office? Mark 'Golin' Heights." Now there's the kind of mature response Mark Golin would surely appreciate!

Golin believes the main problem that constrains the growth of his competition is that editors are editing to please the peers they're lunching with at Balthazar rather than the men buying their magazines. This notion makes editors of said magazines a little nuts. "Basically, I think that's pure bullshit that sounds like it means something," says *Esquire* editor in chief David Granger. "Mark, from what I've heard, edits by focus group and reader survey. His goal is to give his downscale readers precisely what they want. My goal is to go beyond that, to give readers more than what they have come to expect a magazine can deliver. It's an entirely different philosophy of making a magazine, and one that is based on the assumption that I have a readership I can respect rather than a readership I have to edit down to."

The idea that *Esquire* is in any way taking clues from *Maxim*'s success is equally, shall we say, unwelcome. "I think about *Maxim* in much the same way that I imagine BMW thinks about Hyundai," Granger continues. "Somewhere in the back of their minds, BMW is probably aware Hyundai is engaged in the same enterprise they are, but I doubt they take any of their automotive design or engineering cues from Hyundai."

Perhaps. But one can't help wondering why, then, in the March issue of *Esquire*, cheek-to-jowl with science writer Laurie Garrett's grim, excellent article on the imminent failure of AIDS therapies, there is a piece that looks like a *Maxim* refugee on "the world's greatest bar scam." Maybe BMW is checking under Hyundai's hood.

Mark Lee Golin grew up in the suburbs of Wilmington, Del., a serious child who loved to read. By the time he was 4, Golin's mother could put him in a playpen with a book and he would just sit there for hours. "It was great," says his mother, Barbara, "but at the same time, I used to think there was something wrong with him."

Golin was obsessed with music, science fiction and karate—his parents' idea: "We gave him karate lessons, because he was small and the kids picked on him." He eventually earned a brown belt, says his mother, adding, "Kids learned to leave him alone."

Although today he says, "I knew I would never be tall and thin enough to look like a really cool starving artist," Golin considered becoming a professional violinist. He played with an assortment of orchestras and spent his high-school summers as a strolling violinist in the Italian villa of Busch Gardens (think black coat, red-velvet pants, red sash).

Sounds tweeish? Apparently not. "It was an inspiration to the rest of us in picking up women. They loved him," says Fred Loberg Holm, a high-school buddy who fondly remembers driving with Golin the first day Golin got his driver's license—whereupon he promptly wrapped the car around a tree. "If someone had to play him in a movie, it would be a very short Marcello Mastroianni. He was like this little stud with a violin."

During college, at Muhlenberg University in Allentown, Pa.,

he met Mike Krisukas and together with a guitarist and sax player formed the cult alternative band Zen for Primates (whose tunes include, perhaps presciently, "Alcohol," "I Don't Want a Job" and "Lonely at the Top"). "For like three months after college we busked our way around Europe," says Krisukas. "We'd take the money we made during the day and gamble it away at night."

When Golin returned from Europe, he got a job working in public relations in Manhattan. But after 10 months, he decided he hated the city and returned to Allentown to take a job opening mail for readers' services at Rodale Press in Emmaus, Pa. Over the next 10 years, he worked his way up, becoming an assistant editor at *Prevention*, penning a couple of self-help books and launching two failed startup magazines, *Exec* and *Muscle*. "He was always very visceral, very blunt," says Greg Gutfeld, who worked for him at *Prevention* and is now executive writer at *Men's Health*. "He was quick to tell you if he liked something, but also quick to say if something sucked. But his bluntness was a compliment. He was saying you were equals, just as smart as he was, just as capable of making something bad better."

At staid Rodale, people didn't always know how to take him. "Well, there was the penis incident," says a former colleague, still at a Rodale publication. "We were doing this seminar, and editors were asked to present an example of their favorite cutting-edge publishing. Mark selected an article from *Mondo 2000*, which was about the eroticization of technology. The article had this illustration of a penis that was half real, half robot. While the presentation was going on, the slide was on this huge screen, and basically he was talking in front of a huge audience with a 40-foot penis backlit behind him. There was ... I can only describe it as a silent uproar."

Golin continued with his presentation, moving on to another slide. Then he paused and went back to the penis slide. "He goes, 'You know, when will I ever have 300 people in front of me again and be able to do this?'—and he just stood there for 10 or 15 seconds, gazing at the penis lovingly."

The next few months were not too comfortable for him. There were demands for his resignation. About 70 staff members formed a group called "Concerned Women of Rodale." Not that the incident pushed him out the door—he stayed on for another year—but it illustrated, as his former colleague put it, "that these people didn't understand him. You ask someone like Mark to do a cutting-edge presentation, and then you get offended? Rodale ended up losing a valuable employee."

After 10 years in Allentown, Golin decided it was time to move on. He quit, without a single publishing contact outside Rodale. It was 1996, and not the most propitious of times to be unemployed. His wife, Julie, a former advertising account executive at Lieberman-Appalucci, was now pregnant with their second child. (His sons have names befitting a lover of Russian history: Nicholas and Alexander.) Golin had been operating Rodale's Web site; Condé Nast called him for a job operating their new health

Web site, Phys. "I hadn't really heard of Condé Nast," Golin says. "That's how insular Allentown was." He went for the interview and didn't get the job, but shortly after, he got a call from a friend of a friend, Catherine Romano. She was at *Cosmopolitan*, and they were looking for an editor for their new Web site. "I talked to Bonnie Fuller (then *Cosmo's* editor) and I told her I couldn't move a family to New York City on the salary they'd pay a Web editor. So she said, 'How about deputy editor?' and I said, 'Sure.'"

Needless to say, Golin has been loyal to Fuller during her recent travails with the press over the bimbo-ization of *Glamour*—and Fuller returns the favor. "I've always found my best talent out of town, and Mark's a living example of that," says Fuller. "He's the fastest rewrite guy I've ever seen. He could take a messy story, lock himself in his office for two hours and emerge with copy that sings." Fuller apparently knew a good thing when she saw it—even if that thing did, at one point, buy an inflatable sex doll that looked remarkably like her, dress it in lingerie and pop it into her seat at *Cosmo* while she was at lunch.

The call to head up *Maxim* came after Golin was at *Cosmo* for only a year. Clare McHugh, now deputy editor for *Sports Illustrated for Women* and creative consultant for *Mode*, had launched the magazine successfully but had moved on to *New Woman*. Reportedly, Romano had initially been asked to be at the helm, but she ceded to Golin, who brought her over as his "editrix" for the same

## Details is a very challenging is this wild sense of humor and that's not always



Bonnie Fuller (left) hired Golin at *Cosmo*; Clare McHugh (below) preceded him at *Maxim*





salary as he made. They started in January 1998. Almost immediately the magazine took a turn toward the bizarre. The first story that really grabbed national attention was one that *Details* had passed on, for being too tasteless: It was about a man who, in a \$100,000 dare, had gotten breast implants. "See, to me, there's something really manly about this," says Golin now. "Because if there's one thing no guy can resist, it's a stupid dare. I don't care if he's a Nobel Prize winner: If he's a guy, and you double-dog dare him, he'll drink a mug full of snot." (P.S. After he won the \$100,000, the guy decided to keep the implants because during the year he had them he claims they helped him pick up women.)

"Mark has this unique turn of mine that taps into the quirky, rebellious side of being a man," says Romano. "He's this great combination of high/low culture. On the one hand, he's erudite; on the other, he's never let go of being a guy."

A few months ago, Golin, Romano and *Maxim* executive editor Bill Shapiro took a job candidate to the Royalton for lunch.

Needless to say, after the meal they were still all starving. So they stopped at the McDonald's at 42nd and 6th. Mark was paying. Shapiro asked, "Hey, Mark, can we supersize this?" Golin replied, "What do you think this is? Condé Nast?"

Well.

Today, everyone is asking Golin about the perks of his new job,

## product. What Mark is about what Condé Nast is about. —Clare McHugh

the reported \$500,000 salary, the car. ("I'm too embarrassed to ask about it," he says. "It could be, like, a Big Wheel.") Oh, and the office: What are you going to ask for in your new office? "I'm thinking a mist machine would be nice," Golin shouts; we're watching his former Zen for Primates bandmates play a gig at Gaslight, over in the meat-packing district. (The cello has an Edvard Munch-ish face painted on it; the lead singer is apparently channeling Noel Coward.)

"There'll be this creeping fog on the floor at all times. I'd keep my door closed, and then I'd sort of emerge out of the smoke ..." Golin pauses, takes a deep drag of his cigarette. "I hope Anna Wintour doesn't steal any of these ideas."

Golin can't get out of his contract at *Maxim* until they pick his successor (which was due to happen as this story went to press); Romano will follow him to *Details*, and there's a chance Shapiro will, too. Meanwhile, he continues to be bemused by the speed with which he's gone from being "just another yutz" to big kahuna. Julie Golin admits her husband's been wearing "a lot more black" recently, but otherwise remains unchanged. Other friends say he's apt to mutter, at any given moment, his own little mantra about life's absurdity: "The dog may bark, but the caravan moves on."

And what, exactly, does Golin plan to do to rescue *Details*—a magazine that editors at *Maxim* sneer at as "devoid of personality" and "soulless"?

Everyone has an opinion, and everyone's opinion is vague. James Truman knows only this. "I like Mark's humor. I think he's very funny, but not mean." At a time when, Truman suggests, magazines favor funniness that can be "cruel, sardonic, ironic and sarcastic...his humor is generous and clever and humane. That's

what he can bring to *Details*."

Some see Golin as a one-trick pony, an editor capable of appealing only to the monobrow male population: Therefore (so the reasoning goes), he'll take the magazine even further downscale than Michael Caruso already has. (Caruso had denied this trajectory, though it's hard to see how the return of sex columnist Anka, the woman whose primary talent seems to be coming up with creative new words for male genitalia—Sausage Master!—could be considered edifying.) The magazine will become a clone of *Maxim*, upscale fashion advertisers will get jittery and *Details*, which is already bleeding money, will bleed more, critics say.

Meanwhile, without slugging off Golin personally, *Maxim* publisher Lance Ford is telling everyone that it's *Maxim's* formula, not its editor, that matters, and *Maxim* will be just fine without their golden boy. Privately, though, the powers at Dennis Publishing are worried.

It isn't just the loss of Golin and rugged competition not only from *Details*, but also from Bob Guccione's *Gear*, and more significantly from the arrival of *FHM*, an even more laddish and loutish magazine from the U.K., which regularly beats *Maxim's* sales on U.K. newsstands. Dennis, which has just spun off a new magazine from *Maxim's* testosterone-rich boy-toy pages called *Stuff*, is reportedly planning to spend lots of money to fend off its competitors; presumably Si Newhouse must be willing to do the same.

Golin may be a little tired of reassuring everyone he's not going to turn *Details* into *Maxim*. "Actually, I fooled 'em all. I'm gonna turn it *exactly* into *Maxim*," he tells me. "I'm going to do a story called 'Hootera-ma: a Nine-Part Feature.' Ahahahahaha."

In fact, Golin's much-vaunted taste for the tasteless has been overstated. Although he won't talk about it now, when Golin was at *Maxim*, he and Felix Dennis would have monthly brawls over the covers. Dennis couldn't have enough cleavage; Golin wanted less. At *Details*, Golin maintains, he'd like "to figure out a way to photograph women so they're not leaning forward offering their breasts as if they were hor d'oeuvres."

Both friends and critics agree: Golin's taking quite a risk. "I was surprised Mark would leave *Maxim*, even for the money," says McHugh, who is a vociferous fan of the man who replaced her. "*Maxim* is not going to fail, at this point, and *Details* is a very challenging product; it's the baby of James Truman, who's sure to be involved on many levels." (Translation: Truman hovers over it like a grizzly guarding its young.) "What Mark is about is this wild sense of humor," McHugh continues, "and that's not always what Condé Nast is about."

Exhibit A: James Brown. Brown, one of the co-founders of *Loaded* in 1994 and widely considered the God of Laddism in the U.K., was brought in to Condé Nast to put a little hair on the chest of the British edition of *GQ*. In mid-February, he was fired for, among other transgressions, naming Rommel, and more generally the entire Nazi Party, as among the 100 great style icons of all time. This, despite the fact that Brown's last "Sex and Violence" issue of *GQ* sold more than any U.K. *GQ* in history.

So whether the iconoclastic Golin will be embraced or shunned by the purse-lipped CN is still a matter of furious conjecture.

But as far as the career risk goes, his friend and former Rodale office mate Greg Gutfeld thinks he has Mark figured out. "You gotta understand Mark's attitude. It's always been the same. It could be summed up like this: 'What the hell.'" ■

**executive**  
**OF THE YEAR**

# People Person

**She's overseen two of the most successful launches in Time Inc. history. And the president of the People Group plans to keep it growing.**

**BY LISA GRANATSTEIN**

Ann Moore knew she had a winner on her hands six years ago when she pitched *In Style* magazine to the powers that be at Time Inc. The powers, however, were not so sure.

Chairman and CEO Don Logan had initially been hesitant to green-light the celebrity style book. "We had never had a magazine

**PHOTOGRAPHY BY NIGEL PARRY**







SPECIAL REPORT CONSUMER MAGAZINES



that wrote about beauty and fashion like *In Style*," explains Logan. "We wanted to make sure we were not only absolutely comfortable with this from a concept standpoint, but also that someone could talk about why we needed another magazine in this field."

Moore, however, persevered and, along with group publisher Ann Jackson, has seen the wildly successful magazine continue to grow by leaps and bounds. "You know, the challenge in this division is always to see what other magazine we can come up with that Don Logan doesn't get!" says Moore, joking.

But Moore, president of the People Group at Time Inc. and *Adweek's* Executive of the Year, is serious about launching magazines. She created another hit this past year with *Teen People*, which hit the newsstands in January 1998. With its 1.2 million circulation, it is already shaking up the highly competitive teen category. At the same time last year, Moore launched *People en Español*, recently upped from a quarterly to 10 times yearly.

Not quite what empire-builder Time Inc. founder Henry Luce envisioned, Moore, 48, is after the hearts, minds and pocketbooks of women, a demographic that until recently had all but been ignored by the company.

Since becoming *People's* publisher in 1991, Time Inc. has had to make more room—both in the building and on the presses—for Moore's projects. Besides *In Style* and *Teen People*, *Who Weekly*, a *People* spinoff, has been gaining Australian fans since it launched in 1992. And all the while, flagship *People* has flourished. *People* alone earned more than \$1 billion in revenues in 1998, bigger than the gross domestic product of Monaco.

Colleagues quickly point to Moore's marketing wizardry. "There's this homespun quality to Ann that you don't really expect in a businessperson of her stature," says *Teen People* managing editor Christina Ferrari. "She's never lost touch with that ability to just home in on what the average person on the street cares about."

In creating a fashion book for the masses, says Moore, "we really believed runway fashion didn't work and it was celebrities who were the trend spotters in America. People needed service, *real service*." The reader's no fool, she says, in her slightly southern accent. "Don't show me something without telling me how to buy it!"

And she was right. *In Style*, No. 1 on *Adweek's* Top 10 Hottest Magazines list, has since been on a tear; promising advertisers in the first half of 1999 a 1.15 million rate base; ads last year soared 44.7 percent to 1,940 pages, according to the Publishers Information Bureau.

Still, not every Moore project gets a nod. *Makeover*, a pet project, has been kicking around for five years. It was first tested at the same time as *In Style*, but didn't make the cut. The book was retested in December, but focus groups gave it a big thumbs down. "It took me by surprise," admits Moore. "I have my own theory, which is we're a lot happier than we were five years ago." She goes into reader mode again. "Life is good—maybe I like my life now. Maybe I don't want you to make my life over."

"There's just an electricity, or spark, that emanates from Ann," says Gerald Levin, Time Warner's chairman/ceo. The onetime high school cheerleader "can be counted on to make things happen."

And she's just the person if you're looking for someone to move mountains—or perhaps a deadline or two. Several years ago, after seeing a Roper poll showing most people go to supermarkets (where *People* has an enormous presence) on weekends, Moore realized that *People* was out of sync with shoppers. By hitting

## In Style



Ann Jackson  
Group Publisher

ANN JACKSON joined Time Inc. as a financial analyst in the corporate planning office two days after graduating from Columbia University's business school. Before being named *In Style's* founding publisher in spring 1994, and group publisher last September, Jackson, 47, had worked in various executive positions at *Sports Illustrated*, *Money* and *People*. *In Style* kicked

off with a 500,000 circ in March '94, increased to a 10 times yearly frequency within three months, and by its third year was in the black. Group publishing responsibilities now include overseeing future spinoffs (at least three potential *In Style* spinoffs are in development) and *In Style's* recent licensing agreement with German publisher Burda, which next week will publish the first German-language edition of *In Style*.



Lou Cona

### Publisher

CONA joined *People* 10 years ago, from *USA Today*, spending his first four years as a sales rep and then as advertising division manager. Cona, however, is no stranger to *In Style*. He joined the launch team in its developmental stages and then became associate publisher in 1994. Last September, Cona, 41, was promoted to publisher. In 1998, *In Style's* paid circulation leaped 21.1 percent to 1.3 million; ad pages skyrocketed 44.7 percent to 1,940, with the fashion and jewelry category increasing to nearly 500 pages thanks to advertisers such as Chanel, Tommy Hilfiger and Giorgio Armani.



Martha Nelson

### Managing Editor

NELSON joined Time Inc. in 1994 as *In Style's* founding editor. The magazine launched first as a fashion/shelter title and quickly found its voice with a winning blend of celebrity lifestyle, beauty and fashion. The *In Style* managing editor introduced a special 13th issue in 1997; this year's special, *Runway to Reality*, hits newsstands in August. Prior to *In Style*, Nelson had been an assistant managing editor at *People*, overseeing the human interest sections of the magazine. She was also a consulting editor for *People's* Australia spinoff *Who Weekly*, which launched in 1992.



# People

newsstands on Monday, the news seemed stale by Friday. What if they moved the delivery date to Friday? It would be in the hands of shoppers on the busiest shopping days of the week.

It meant moving edit deadlines back 24 hours. Done. It meant printing press managers had to reconfigure schedules. Done. It meant Teamsters' contracts had to be negotiated so that deliveries could be made earlier. Almost done (you try negotiating with a Teamster whose contract isn't up). The payoff: increases in newsstand sales in 1997 and and happier readers.

Moore's go-go life is nothing new. Born on an Air Force base in Biloxi, Miss., she touched down on eight bases (including a tour in Japan) by the middle of sixth grade. Eventually, her family settled in McLean, Va. In 1971, Moore graduated from Vanderbilt University, worked in book publishing for a few years in Boston, then returned to school, graduating with an MBA from Harvard in 1978.

"There weren't many women [at Harvard's business school] and so I had a dozen job offers at least," chuckles Moore. And as the oft-told story goes, she took the lowest paying offer and joined Time Inc. as a corporate financial analyst. "People thought I was crazy," she says.

Moore paid her dues, working in various executive positions at *Sports Illustrated*, *Fortune*, *Money* and *Discover*, before being named *SI* general manager in 1984. As a Washington Redskins fan and longtime *SI* reader (even though her subscription mailing label in college read Mr. Ann Moore), the position was a dream come true. Four years later, she was promoted to associate and founding publisher of *SI for Kids*, where she remained until joining *People* in 1991. "You can only do so many Super Bowls before you want to shoot yourself," she says, laughing. "It was time to do something else." She wrapped up her tour of duty marketing to boys and men and entered the world of women at *People*.

"She really took the lead within this company in terms of the transformation of magazines into brands," says Jeremy Koch, head of consumer marketing for Time Inc., who until last March had been *People's* vice president consumer marketing and development. "In the '80s we used to talk about our magazines as brands but we hadn't really approached business that way. When you look at the way *People* began to proliferate—I don't think anyone questions today whether our approach to our magazines is anything other than brand-oriented."

The big brand push came last year. With *In Style* on solid ground, Moore took the next two hurdles at once, convincing Time Inc.'s brass that there was room for yet another teen magazine, and that the market was ripe for an Hispanic version of *People*.

*People en Español* launched as a U.S. Spanish-language magazine that mixed in original material with a spoonful of stories from *People* and other Time Inc. titles. Its rate base grew steadily, increasing this year by 25 percent to 250,000.

With research showing 29 million Hispanics living in the U.S., *People's* 1996 split-run Selena cover a best-seller and four solid test issues in '97, Moore's gut screamed "launch." The trick was understanding what exactly the Latino market needed. "It was one thing to extend your brand to a different demographic," says *PE's* publisher Lisa Quiroz. "But what does that mean? We spent a lot of time debating about whether the magazine should be *People* in Spanish or Hispanic *People*." Quiroz says Moore helped identify the key questions in research and helped keep the edit on track. "I was really convinced that it was strategically important



Nora McAniff

## President

McANIFF was appointed president of *People* magazine last October, assuming all P&L responsibility; she had been the weekly's publisher since 1993. She is currently overseeing *People's* 25th anniversary multimedia extravaganza, featuring a 350-page issue and *People Profiles*, and an 11-week bio series on CNN. It was under McAniff's leadership that *People* hit the \$1 billion mark in revenues last year; ads were up 1 percent to 4,038 pages, and paid circulation clocked in at 3.6 million for the year's second half. McAniff, 40, has been with Time Inc. since 1982, joining as a *People* marketing information manager and moving up the sales ranks. In December 1992, she was promoted to publisher of *Life*, then returned nine months later to *People* as publisher. In 1997 McAniff added founding publisher of *Teen People* to her title, spearheading that book's launch.



Carol Wallace

## Managing Editor

WALLACE was promoted to managing editor of *People* in April 1997 after having been deputy managing editor since May 1994. Wallace has overseen the editorial development of *People en Español* and *Teen People*. But lately, she's created buzz for her own title, with a spate of hot covers that include the Dec. 7 issue of Michael J. Fox and his account of his battle with Parkinson's disease, and Feb. 15's Chelsea Clinton cover that had the White House seeing red. During Wallace's tenure, she has also overseen a major redesign, expanded the style section and expanded the special yearly issue on the Sexiest Man Alive.

for us to understand the Spanish language and culture," says Moore. "It certainly could lead to cross-promotion lists with other Time Warner partners."

As *People en Español* ramped up for a full-scale launch, *Teen People* was revving onto the scene. No one would ever have guessed Time Inc. would become a teen mecca, with heartthrobs traipsing through the House that Luce Built, and their young fans not far behind. With an editorial formula consisting of entertainment, beauty/fashion and "real teens," *Teen People* achieved critical mass with readers and advertisers from the get-go. Time Inc. execs con-

# Teen People



Anne Zehren

## Publisher

THE FIRST five issues of *Teen People* were overseen by big sister *People* magazine. But with ad dollars flowing in and circulation soaring, *TP* was clearly born to run. The magazine needed its own publisher and Time Inc. called on 37-year-old Anne Zehren, *Glamour's* associate publisher. As a four-year vet of Condé Nast, Zehren had made the company's record books, becoming the first exec to rise to associate publisher through marketing. Zehren began her publishing career at Newsweek, where she served for two years as director of marketing. *Teen People* scored 707 ad pages last year, surpassing Emap Petersen's *Teen*, and Gruner + Jahr's *YM*, with business from NBA, Toyota and Tommy Hilfiger. *TP's* 1999 ad page rate has more than doubled to \$48,000.



Christina Ferrari

## Managing Editor

THE FORMER *YM* editor joined *Teen People* in January 1997 when it was still just a gleam in Moore's eye. The 34-year-old Ferrari broke new ground at teen neophyte Time Inc., developing an editorial formula consisting of entertainment, beauty/fashion and human interest stories. Under Ferrari's stewardship, *Teen People* continues to make great editorial strides since the magazine's launch in January 1998. *Teen People* boasts no slang, relies on "real" teen models and has introduced tough topics on interracial dating, suicide and gay bias. The monthly rocketed to a 1.1 million circulation in its first year and is elbowing in on mainstays *Seventeen*, *YM* and *Teen*. Ferrari's teen experience began when she joined *YM* as executive editor in 1994.

cerned about jumping into an overpopulated category with established titles such as *YM*, *Teen* and *Seventeen* were quickly swept away. After only 10 issues, *Teen People* gained on the category leaders. Last May's Leonardo DiCaprio cover sold a million copies in 10 days, compelling *TP* to reprint an additional 400,000 copies.

On the ad front, *Teen People* took in an impressive 707 pages last year, second only to Primedia's *Seventeen*, which carried 1,404 pages. *TP* picked up ads that included Toyota, NBA, Chanel, Tommy Hilfiger and Origins.

But like *In Style* before it, *Teen People* was a tough sell. "Time Inc. knew nothing about teens," recalls Ferrari. "It was a big step outside the box."

Moore believed there was room in the category; the trick would

be in its execution. "I looked at the competition and it looks very similar to what I read in the '60s," she says. "I was betting my son's friends, who are more sophisticated, could handle their own news magazine."

A Web fanatic, Moore insisted the magazine launch simultaneously online. "It's inconceivable to me that you would launch a print product alone to teens," she says. Besides, "it can solve all your problems," she adds. "I cremated Uncle Carter using the Web, did anyone tell you that?" (Yes, and that she rescued five pounds of defrosted pasta dough with help from puffpastry.com.)

Beyond building a billion-dollar-plus franchise, Moore's pioneering has extended into broadening Time Inc.'s female and Hispanic talent pool. "We couldn't grow ourselves because we didn't have a history or tradition," Moore says matter-of-factly. "Why would we think we could do a beauty/fashion magazine for women without women editors, women publishers and marketers? Would you do a golf magazine without *golfers* on staff? I mean, that would be pretty stupid, *right?*"

Moore clearly understands the height of her pedestal, and has used her position to break down Time Inc.'s longstanding old-boy network. But it's her personal style rather than her sexual politics that has earned her both detractors and supporters. "Ann is an extrovert in the extreme," says Koch, a huge Moore fan. Says one Time Inc. exec, "Management is extremely professional, but maybe a little bit colorless. ... And here comes Ann Moore in her pink suits with her larger-than-life personality and her friendships with the White House and Lyle Lovett. She just does things in a different way."

In one of Time Warner's off-the-record forums for its top execs, Moore invited Anita Hill, still smarting from the Clarence Thomas hearings, to join a panel on women's issues. The two hit it off and have remained friends since. "I still haven't figured that one out," laughs Hill. "I mean, after all, she is with *People*. And *People* magazine was not who I wanted looking at my life. But Ann had some good ideas and was trying to make a difference in business. She also understood the role of being a well-placed woman in a man's world. She hadn't lost track of that and I was impressed."

Behind Moore's success stands her devoted and talented People Group. Top female execs now include *People* publisher Nora McAniff, *In Style's* Ann Jackson, *Teen People's* Anne Zehren and *People en Español's* Quiroz. Since being promoted to *People* magazine president in 1993 and then, last October, to president of the People empire, she has steadily built a crack team of managers to help carry out the mammoth task of growing the franchise.

On a bathroom wall in her Brooklyn Heights home is a framed handwritten note from former first lady Barbara Bush thanking Moore for adopting her literacy campaign. Inspired by Mrs. Bush, Moore spearheaded the launch of *SI for Kids* in conjunction with Bush's literacy program, donating 250,000 subscriptions to classrooms with underprivileged children. As the founding publisher, Moore brought several blue-chip advertisers on board, making its launch inevitable. "I presold 200 ad pages from the 20 most important clients in the stable," beams Moore. "It was pretty cool, and that's how I got [former Time Inc. chairman/CEO] Reg Brack to agree. He wasn't going to turn me down!"

Moore brought her cause-related marketing with her when she moved to *People*, and it's been a cornerstone of the magazine's



# People en Español



Lisa Quiroz

## Publisher

THE FOUNDING publisher of *People en Español* joined the book in August 1997. Two months later, Lisa Quiroz launched *PE* as a quarterly, and then in Feb. 1998, upped its frequency to 10 times; in the first half of '99, *PE*'s rate base has increased 25 percent to 250,000. *People en Español* is the largest Spanish-language magazine in the United States; last year it sold 413 ad pages. *PE* lured major new players Milk and Claritin to the Hispanic market. Quiroz, 38, joined *Time* magazine's consumer marketing staff after graduating from Harvard Business School in 1990. At *Time*, Quiroz developed *Time for Kids* following a 1994 visit to P.S. 22 on Staten Island, her alma mater.



Angelo Figueroa

## Editor

FIGUEROA joined *People en Español* in Feb. 1997 as the magazine's founding editor. The 42-year-old Figueroa had been the founding editor of *Nuevo Mundo*, a weekly Spanish-language newspaper published by the *San Jose Mercury News*, and also worked as a columnist for the Silicon Valley paper from 1994 to '97. Since *PE*'s launch, Figueroa refocused the magazine from that of a Spanish *People* clone to one with a unique format, offering readers fashion, beauty and service. Figueroa has attained an editorial balance that cuts across a wide spectrum of Hispanic culture. The former firefighter began his journalism career in 1973, hosting a weekly one-hour music and talk show on Latino issues on Detroit's NPR station.

Gene Wilder recounted the death of his wife, comedian Gilda Radner. *Peoplefirst* has donated money to Gilda's Club, a free cancer support center, and Glaser's Pediatric AIDS Foundation.

The ultimate event, however, was in March 1996, when Moore invited Princess Diana to join *People* for a three-day fundraiser in Chicago. The extravaganza netted \$1.5 million for breast cancer research at Northwestern University, Gilda's Club and the Princess' own charity, a cancer center in London. "We had made a fortune off of Diana over the years and this was payback to her as well," explains Moore.

"You know, we all do our payback," says comedian Joan Rivers, a friend of Moore's. Rivers had joined Moore in Chicago for the fundraiser. "But Ann does her payback. She just gives back to the community and makes the magazine's presence felt."

*People*'s fortunes, colleagues insist, rely as much on Moore's business skills as her true passion for the brand. To a large extent, business is her pleasure. "Ann embodies the spirit of *People*," says McAniff. "She loves the razzle dazzle, she loves the celebrities, she loves the glitz, and she's probably the first person who really has embraced that in a major way and helped bring the franchise to life for our constituencies, whether they're advertisers or consumers." Moore holds an all-access pass to Hollywood—and beyond. Her office walls hold photos of Tom Hanks and Robert Redford, as well as herself pictured with Hillary Clinton and Princess Diana.

While her head may seem to be in the stars her friends say she's completely grounded. "I'm telling you," says Rivers, "she knows her values, she knows family is important. Her life is so balanced. I've never heard anyone say anything negative about her—and you know how *bitchy* ladies can get!"

Though Moore readily admits she does "way too many chicken dinners and cocktail parties," her compass always points home, which she shares with her 14-year-old son, Brendan, and her husband of 25 years, Donovan, a private wealth manager at Bessemer Trust.

So how does Moore keep it all together? Very simply. "I moved my mother-in-law next door to me," she says. "Yeah, next door! From Asheville, N.C.! My friends said I was crazy, but I'm not so crazy. I built a support team because I'm not about to give up anything. What am I going to give up? I kind of like my life!"

"When you inherit a really strong business, it's not always your first thought to make it bigger, better and stronger," says *In Style*'s Jackson, who has worked with Moore since her days at *SI*. "Some might take it over and say, 'OK, just don't let the wheels fall off under my watch.' But she has a much different way of dealing with things."

While Moore and her staff already have plenty on their plates, additional projects are piling up. This week, *People* celebrates its 25th anniversary with a whopping 350-page issue now on newsstands; an 11-week *People Profiles* series, featuring celebs such as Cher and Harrison Ford, begins airing on March 23 in a CNN-Time *NewsStand* time slot. (*People* already enjoys a partnership with *Dateline NBC*.)

And Moore still has a few tricks up her sleeve. In fact, *People Group's* development team has five ideas in the hopper, with the possibility of one making the cut by June, if not sooner. "We have a pretty disciplined process here," observes Moore, "and obviously it works very well." ■

business strategy ever since. In 1994, Moore founded *Peoplefirst*, the magazine's charity arm that has generated more than \$10 million in revenues for several causes.

Moore's business philosophy is very simple. "I feel strongly that if you want to be a leader, you've got to act like a leader and it carries some responsibilities," she says. "From both the business end and the editorial point of view, it was time for *People* to give back to Hollywood."

Like the true marketer she is, Moore selected causes based on consumer research, poring through the magazine's issue reading scores, which rate how readers react to stories and what receives the most press. A book excerpt by AIDS activist Elizabeth Glaser scored high marks with readers, as did a cover story in which







# startup OF THE YEAR

SPECIAL REPORT CONSUMER MAGAZINES

ESPN could not have picked a better year to launch its brightly designed, forward-looking biweekly, challenging longtime genre leader *Sports Illustrated* with a new vision of sports journalism and shaking the sports publishing world to its core. It was the perfect year, not only because in 1998 young males were *the* hot demographic, inspiring vigorous competition for their attention among a half dozen other

# THE BIG LEAP

**For the men who created ESPN,  
the sports part was easy.  
The magazine was another story.**

**BY JEFF GREMILLION**

**Jumpln' Johns: Editor John Papanek, general manager  
John Skipper and executive editor John Walsh**

**PHOTOGRAPHY BY KAREN KUEHN**

titles (babes and beer were never so chic), but also because of something rather spiritual.

No, really. In a year when not one but two pro sluggers surpassed Roger Maris' home-run record, thrilling the nation with their challenge to the past, mustn't it be that *ESPN The Magazine*, *Adweek's* Startup of the Year—standing out in a year blessed with a number of notable launches—is a part of some cosmic paradigm shift?

"The stars were all aligned" is how John Skipper, senior vice president and general manager of *ESPN The Magazine*, puts it. But his explanation leaves little credit to the cosmos.

"The magazine that had dominated the market for years and years and years had gotten older," Skipper says of Time Inc.'s weekly *SI*, the category's 3.3 million circulation Goliath. "The median age of the reader was older. They weren't reaching the younger audience, the 18-34-year-olds. And there was an important brand name, ESPN, that meant more to [young men] than any other sports brand."

*ESPN* publisher Michael Rooney says his research shows that 80 percent of the young men's demo is in some way interested in sports, and that a majority of that group watches *ESPN* with some regularity.

Essentially, those are the secrets: market void, strong brand. And the results have been spectacular, despite industry hand-wringing at the onset over editor John Papanek's brazenly synergistic tactics and "busy" graphic design. Since its launch last March, *ESPN The Magazine* has doubled its rate base to 700,000, as projected from the beginning. The rate base is slated to jump to 1 million next January, making *ESPN* one of just a handful of men's books to break seven figures.

The book has made good use of its network partner in its circ-building efforts, running frequent direct-response ads for subscriptions. Skipper says the TV promotion accounts for a fifth of the total circ; direct mail, on-campus subscription drives, stamp sheets and newsstand sales account for the rest. On the ad front, the magazine racked up 1,222 pages, topping \$30 million in revenue, for the 10 months it published in 1998, according to Publishers Information Bureau. And Rooney says they did it without the benefit of offering charter deals or budging one iota from the rate card.

The magazine's success can also be measured by the impact its launch had on its competitive set. Petersen's 817,000-circ *Sport* and Times Mirror's 540,000-circ *The Sporting News* both chose to undertake substantial redesigns. *Sport*, whose ad-page figures dipped 4 percent to 375 last year, overhauled its look twice. *Sporting News* quite successfully changed its format from tabloid newspaper to oversized glossy and saw a 20 percent ad-page increase, to 820. Both books made modest circ gains.

Perhaps the most dramatic reaction among competitors was the folding in June of *Inside Sports* by its owners, Evanston, Ill.-based Century Publishing. Petersen bought the assets to merge with *Sport*. "With the launch of *ESPN*, it became obvious to me that the sports category was overcrowded," said Century owner Norman Jacobs at the time.

For its part, *SI* also tweaked its design, experimenting with large, youth-attracting images, but managing editor Bill Colson vehemently denied the redesign was a reaction to *ESPN*. *SI's* circ was flat for the year; its ad pages slipped nearly 5 percent to 2,762.

It's easy to look at *ESPN's* success and in hindsight think, what an obvious idea. Of course a hip, *ESPN*-branded sports magazine shaped like *Rolling Stone*—with *Ray Gun*-inspired graphics,

stylized portrait photography and a mildly in-your-face, sports-as-pop-culture editorial spin—would be a hit. "It's one of those 'a-ha' phenomena," says Skipper. "The proof of a good idea is that everybody will say, 'Why didn't anybody think of this before?'"

But one must note that this is not *ESPN's* first life as a magazine. Two other lackluster attempts to translate the successful cable brand to print came before.

More than a decade ago, Capital Cities/ABC's *ESPN* put out a viewers' guide disguised as a magazine. "It was basically just a promotional supplement," says John Walsh, *ESPN* executive editor and "über-mentor" to the magazine staff, according to Skipper. "The company lost a million dollars on it." Then in 1990, Nabisco, a part owner of the cable company, sold its 20 percent share to Hearst. "Because it went to Hearst, it didn't take long for them to say, 'ESPN's in sports, and sports publishing is a business,'" says Walsh. "They have a really good brand. There must be some way to do something here."

Walsh says that set in motion "a long, long period" of meetings and decision-making. "We had business plans from here to eternity," says Walsh. The resulting product, *ESPN Total Sports*, was a series of test issues (10 over two years), not one of the better examples of Hearst's famous test-cautiously-before-launching strategy. "This just wasn't the right way to test," says Walsh. "Whether it was its frequency or its sense of timeliness, I don't know.

"We didn't realize that, unless there was a full commitment to doing something the right way, it would be difficult on the business side," he says now. "And it was a frustration to Gary Hoenig [editor in chief of *Total Sports*, now an executive editor of *ESPN The Magazine*] and his staff. But [the test phase] did give a sense that these four letters could sit comfortably on a magazine cover."

Enter Walt Disney Co. When the The Mouse acquired ABC and its 80 percent of *ESPN* three years ago, the publishing plan quickly gathered steam. "It was inevitable they would get serious about the magazine prospects," says Walsh, adding. "By that time, *ESPN Radio* was firmly ensconced as a real-live national radio network, and our Internet presence [now called *ESPN.com*] was striking and viewed as an early ground-breaker in that medium. From where I sat, I couldn't imagine Disney not saying, 'We need to do a magazine.'"

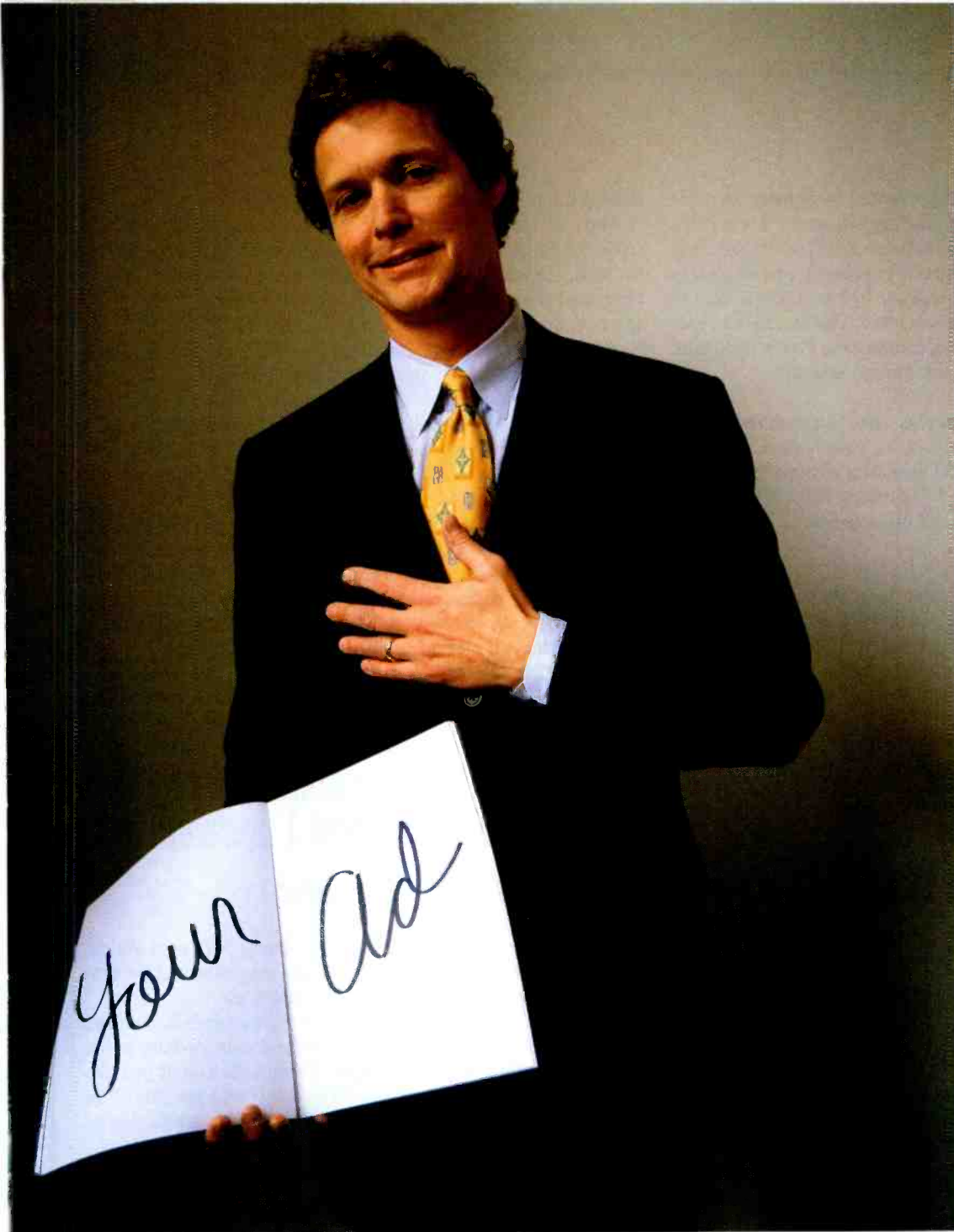
As it happened, one of the key players was already in place. Skipper was on board at Disney Publishing, as senior vice president overseeing *Discover*, *Family Fun* and other titles. "Here was a guy with a significant presence at Disney and a good track record," explains Walsh. "And the fact that Skipper's a pretty big sports fan had a lot to do with it."

"I recommended to Disney that we start a new, oversized, biweekly sports magazine aimed at a young audience," says Skipper, picking up the chronology. "They were struggling with whether to do specials or a monthly feature magazine or a weekly news magazine. I knew immediately ... that you don't want to be any of those. A monthly is too old and out of touch. Weekly news can't compete with television. What we decided to do was go right down the middle.

"In the fall of 1996, I spent about three months doing a prototype and business plan," continues Skipper. The plan called for a book that co-opted some of the spunky attitude of *ESPN's* popular *SportsCenter* program and cast a forward-looking eye on personalities, contests and issues. "In May of the following year, I got the funding and the go-ahead," he says

Skipper is coy about how much funding, but he says reports





**“With our design and look and content, we’ve had an effect on the entire young men’s category.”**

**—Michael Rooney  
publisher**

putting the figure somewhere between \$75 million and \$100 million are “in the ballpark.” He adds, however, that those figures are both “far north of what this will end up costing,” given the book’s strong performance.

That same month, Skipper hired his old pal Michael Rooney away from Times Mirror, where he had been overseeing outdoor-oriented titles. And the search began for an editor.

They considered several other candidates before meeting with Papanek, the former *SI* managing editor whose rocky relationship with the sports weekly was chronicled in Michael MacCambridge’s dishy *The Franchise*. (Ironically, MacCambridge says Papanek was ignominiously canned because he pushed for longer, writerly journalism and more social consciousness in the magazine—nearly the opposite of the splashy, photo-driven *ESPN* book.) Papanek, who was working for New Century’s new media

company at the time, had been the launch editor of the highly successful *SI for Kids* before his *SI* managing-editor stint and head of Time Warner’s new media division after.

“We made the mistake early on of letting it bother us that Papanek had spent all this time at *SI*,” recalls Skipper. “It took about two hours for me to realize that was all wrong.”

Skipper says he was taken with Papanek’s experience in closing a weekly, with his sports-world contacts and with his success in the *SI for Kids* launch. But mostly, the general manager was impressed with Papanek’s take on corporate synergy. “In our first meeting, he articulated better than I did this vision of how *ESPN The Magazine* should work with ESPN online and the network,” says Skipper. Papanek says that he developed his synergistic strategy for *SI*, but that he couldn’t persuade the powers that be at Time Inc. to institute it.

"My first reaction when I was approached by Skipper was that I had done sports; that was behind me," says Papanek. "I was much more interested in the new-media challenge. My first conversation with [Skipper] made it clear to me this opportunity was absolutely a new media opportunity, an opportunity to invent a new kind of magazine for a new time and a new audience. This was as automatic and stunningly exciting as any opportunity I've ever walked into. The mission was crystal clear. It just seemed natural."

The greatest surprise in media circles when the book premiered was how different it was from *SI*—not a clear-cut, direct challenger at all. In fact, despite MRI statistics citing a 17 percent drop in 18-34-year-readership of *SI* following the *ESPN* launch, pop-culture and men's lifestyle books seem to face an equal, if not more fierce, threat from *ESPN*.

"The expectation was we'd be a lot like *SI*," says publisher Rooney. That expectation was fueled by a string of prelaunch press stories, including several in *Mediaweek*, gleefully supported by Skipper et al., playing up the animosity between *ESPN* and *SI*—making note of every staffer who defected from the weekly to the upstart. "I think there was a lot relief when we came out and were not a direct threat to *SI*. Truth is, with our design and

cleavage, too. But we're leaving that alone."

Papanek took some hits in the book's first few months. He was criticized for giving *ESPN* TV personalities valuable real estate in his book. He was knocked for allowing design director F. Darrin Perry and photo director Nik Kleinberg to produce a "busy" package that was hard to access. Some accused him of forsaking his roots in long-form literary journalism. The editor returns every jab.

"The most popular page in our magazine has been [*Sports-Center* anchor] Dan Patrick's 'Outtakes,'" he says. "We get very smart writing from several of those guys, and running it is a great idea." Papanek seems to hedge slightly when he adds, "We maximize the way their thoughts are presented in the magazine. We have very good editors."

Skipper weighs in on the point: "The notion 'Isn't it awful they have to use those TV guys in the magazine?' comes from a distrust of other media. The print guys think that television is shallow and silly, but they have resources we don't. Besides, the readers want to see the guys who are on the air in the magazine. They tell us that. They don't think it's a conflict. It's an advantage for us."

Papanek says he and his editors are in constant contact with their counterparts at the network, always thinking of ways to cross-promote stories. "We know everything they're doing," he

**"The questions you're asking me are questions that are asked by older, more conventional types. I've heard 'em, and I answer 'em: 'This magazine isn't for you guys.'"** —John Papanek, editor

look and content, we've had an effect on the entire young men's category. I think *Rolling Stone* and *Spin* and *Details* and *Maxim* and *Men's Health* have all awoken to us in the last six months," Rooney adds.

Speaking of animosity, Skipper and Walsh both were canned earlier in their careers from their jobs at the father of all oversized pop-culture glossies, *Rolling Stone*. Despite denials that there's any bad blood with *RS* or *SI*, it's fun to consider that three of the four top players at *ESPN* were fired from high-level posts at competing magazines. "That's an interesting psycho-dynamic to suggest," says Skipper, "but this is completely business-driven. This isn't driven to avenge slights from *Rolling Stone* or *Sports Illustrated*."

The most stunning example of *ESPN's* place in the pop/lifestyle world is its advertising roster. Its top ad categories include fashion, fragrance and footwear; leading categories at the other sports books are automotive, tobacco and alcohol. Rooney says the marketing director at a major fashion company told him, "Oh, I get it! You're *Rolling Stone* meets *Sports Illustrated*."

Rooney says advertisers are thrilled to have a "safe" way to reach large numbers of young men. Agreeing that cleavage is a core theme in the current wave of new or re-imagined men's books, represented most ably by *Maxim* and *Details*, the publisher says: "Guys' tastes in cleavage changes. How does an advertiser figure that out and attach a brand to that and follow that out?"

"Sports is a fundamentally powerful human interest that begins at your first moment of awareness and lasts throughout your lifetime," notes Papanek, expanding Rooney's thought. "It's an amazingly universal touch point. When two sports fans get together, whether from opposite coasts or even other countries, they can talk about that subject. I suppose they could talk about

says, "and they know everything we're doing." He says Walsh, who oversees content matters for both the magazine and the network, encourages and facilitates the interaction.

As for the design, Papanek says his readers love it. Skipper elaborates, noting that the question, "Is the design too busy or too colorful?" is asked at focus groups. "These kids look at you like you're nuts," he says. "They say, 'Why wouldn't I get this?'" In fact, the magazine has been well received by the graphic design and photographic communities, already having racked up dozens of awards in those arenas.

And regarding long-form journalism, Papanek says: "If the question is, 'Aren't you going to do more articles on the evils of steroids and on illegitimate fatherhood and on the International Olympic Committee scandal?' You know what, I really don't think our readers are asking for that." Papanek says he will tackle tough issues with long features when they seem of interest to his young readers; he notes the much-touted piece he ran early last year on boxer Tommy Morrison's battle with HIV.

"The questions you're asking me are questions that are asked by older, more conventional types," says the editor. "I've heard 'em, and I answer 'em: 'This magazine isn't for you guys.'"

Why argue with Papanek's simple logic, especially after 1998? McGwire and Sosa proved that turning a new page in history can be exhilarating. So, too, does *ESPN The Magazine*, *Adweek's* Rookie of the Year, enliven and challenge. What a year in sports. What a year in publishing. What an intriguing new page, indeed. ■

*Mediaweek* contributing editor Jeff Gremillion is senior editor of *The Times* in Lafayette, La., and an adjunct professor of journalism at the University of Southwestern Louisiana.



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bydesign

# The art of design

Why do magazines look the way they do? Four perspectives on what makes magazines something more than paper and ink.

CONSUMER MAGAZINES



Our distinguished panel: articulate, hypercritical insiders.

SPECIAL REPORT

It all started with the question, What is good design? When you get a creative director, an editor, a director of photography, a writer and a dozen or so magazines in one room, you can't ask just one question.

When *Adweek* invited John Huey, Laurie Kratochvil, Michael Grossman and Lynn Hirschberg to critique the design of magazines, the conversation quickly evolved into a discussion of how magazines work: The best editors think about art, while the best art directors are thinking about edit. Ultimately, the relationship between editors and art directors determines so much of how the magazine reads and what it looks like.

A discussion of design is critical as magazines compete for space on newsstands. "What sells?" is a question on editors' minds. "What looks good?" is the concern of every art director. "How do we make it work?" is the question that goes on in magazine offices every day.

*Adweek's* Sid Holt and Barbara Lippert moderated the conversation.

PHOTOGRAPHY BY JIM LEYNSE/SABA

Vanity Fair



Michael Grossman Creative Director/Meigher Comm.



When we talk about design, we're usually talking about typography and format—frosting. There's not a lot of frosting on this magazine, but it's very designed. Design is not doing things as much as doing things.

Laurie Kratochvil Director of Photography/InStyle



What they've done is develop a stable of photographers. It's very different from a lot of magazines, which use whoever is hot. It's very important that a magazine have a look, and that all the work looks good together.

John Huey Managing Editor/Fortune



When we redesigned *Fortune*, we looked at *Vanity Fair* for the way they portray dramatic material in a way that's very conservative and branded.

Lynn Hirschberg Contrib. Editor/NYTimes Magazine



There is a prevailing vision. You feel the sense of an art director, you feel the sense of a photo editor—not just somebody who commissions photographs. You feel the sense of an editorial discussion having occurred.





**Content** should look like a magazine that's confident but held back and contained and deliberate. Instead, it looks like a magazine that'sailing.

*Rolling Stone* is designed in defiance of its high ad-to-edit ratio, but you can get away with it with an audience that's bred on visual cacophony.

**At first, you look at ESPN and you say, "Oh, this is confusing and busy and hard to read," but it's actually not. This is a magazine with a lot of frosting, but its own unique flavor.**

*Martha Stewart Living* elevates the homemaker to heroic status, but the sensibility has gotten diffuse. It's a magazine not about subject matter but about sensibility.

**The problem with Wallpaper\* is the editors have a point of view—which is good of course—but what they are showing, they are only celebrating. A magazine has to have a critical quality to it.**

**Content** thought it would be a magazine that enjoyed its subject in a way that you didn't expect, that it would have a kind of wonder at the world it was looking at. Instead, it's gray, completely without sensibility.

It's very important that editors see the big vision of the magazine—and from an art director's and photo editor's point of view. *Rolling Stone* was one of the first magazines to think that way.

**Their photography is excellent. It's very hard to photograph athletes in a way that we're unused to seeing them photographed.**

It's beautiful—but I don't know if it's stopping me like it used to.

**The editors have a lot of really interesting, innovative ideas, especially for departments. A lot of magazines have the same departments. Wallpaper\* is trying to do things differently.**

**Content** is lasty.

*Rolling Stone* is iconic. It's almost like *The Wall Street Journal*—it's so classically branded in design.

**ESPN is not a narrative brand. It's a brand for giving you quick bits about things—and the design of the magazine reflects that.**

I think it's getting stale. It doesn't have a graphic rhythm anymore.

**Wallpaper\*, like Martha Stewart Living, is driven by fantasy—but Wallpaper\* is a much more outrageous fantasy. This is how to have a sleepover with your friends when your girlfriend is out of town.**

**Content** doesn't look designed. There doesn't seem to be any sense of, "We're throwing a party. This is the appetizer course and this is the main course."

*Rolling Stone* doesn't have a feature well. Given the degree of difficulty, I think it's a brilliant magazine designwise.

**They use research photographs really well, and they also use reportorial photographs really well. They blow them up, they make them big, they take them seriously.**

The photography is fantastic, the design is beautiful. The editing of the photography, of the ingredients in the photographs, is elegant.

**It used to be that to be an adult was cool. You got to stay up late, go to cocktail parties, wear black dresses. This says that you would never want to grow up—it's the ultimate Peter Pan magazine.**

# bydesign

**Adweek:** Let's start with something old—*The New Yorker*. Does this design still work, or is it a vestige of the past?

**MG:** If you tried to launch *The New Yorker* now, you'd be laughed out of town. I like to think of it as successful. I'm glad the old typefaces are still there and that the space devoted to headlines is still as small as it is on the page. But can you call it successful when it's not making tons of money? I can't call its design truly—

**LH:** How are you defining success? Are we defining success in terms of money or in terms of aesthetics?

**MG:** The assumption is that magazines exist to make money, if I could be so crude.

**Adweek:** I happen to think this design sucks. It's like wearing knee britches.

**LK:** Is nothing sacred?

**MG:** I think that magazines have personal-

“Okay, we'll plop it all down, and there it will be.” And it's reflected in the editorial content. The pace of the magazine is way off. Things feel like, “Oh, this just came in at this length, so we ran it this length.”

**Adweek:** Maybe that kind of anti-design—

**MG:** I don't even think of it as anti-design. I mean, I think it's quite designed. Design is a word with too many meanings. I would define design at least in magazine terms as an overall problem solved and making a package out of disparate elements. But a lot of times when we say design, we're talking about designingness, we're talking about frosting, and I don't think design is frosting. For lack of a better word, a lot of these pages are designed, are frosted a lot.

**Adweek:** One of the magazines that appears frostless is *Time*.

really, really interesting and grave and smart. They've managed to redefine themselves from being kind of, “Oh, we'll do the obvious movie star, the obvious celebrity.” Instead, they'll do Ewan McGregor, Cate Blanchett, Claire Danes. They manage to be first, and they've managed to set a tone and say, “We get to pick who we think is interesting. We get to pick who we think is important. We get to say this is a great actress or this is a fascinating face or this is a person you should watch.” And it gets to be their identity, their context. They recognize that photography is an enormously important part of what they do and will spare no expense or trouble. The magazine has essentially become a very classy version, in my view, of *Life*.

**Adweek:** When you talk about *Life*, the photography was designed to reveal. I have the feeling the photography in *Vanity Fair* is designed to disguise.

**LK:** I was thinking when I saw this Cate Blanchett piece that Annie Leibovitz shot it, correct?

**Adweek:** Right.

**LK:** Cool, calm, kind of introverted, very different from what she used to do. A lot of her pictures used to be pretty much in your face—all about production—and she's pared that down. Her photography has matured in a way that's helped her: Portray the people, not be about everything that's going on around them. The pacing of *Vanity Fair* is brilliant, and I also think that what they've done from the beginning in terms of photography is have a stable of photographers they use. They do introduce new people, but it's very important that the overall look and the way those 10 photographers merge together in that book look. It's very different from a lot of magazines where they'll just use whoever's hot. It's important you have a look and you introduce people gradually and their work looks good together.

**MG:** It goes back to what I was criticizing in *Content*. You should be able to feel what magazine you're in without seeing the logo or the cover, [but] from any spread in the magazine. The most successful magazines have that.

**LK:** The whole idea of having a stable of photographers and having a look to the magazine that continues is important. It's very important that the editors see that big vision of the magazine—from an art director's and photo editor's point of view. I think



ities, and this is your 75-year-old irascible great uncle. He could put his outfits together a little better; but I'm glad he's not wearing baggy jeans and—

**LK:** And God knows we certainly have enough magazines that are dressing alike.

**LH:** Magazines have their own context in which they live, and *The New Yorker's* context is so set in people's minds—that typeface, that look. I think to veer too far away from that would startle people, would be wrong, really wrong. You'd lose more than you'd gain.

**MG:** We might have new people picking up the magazine or something.

**Adweek:** What about something new, such as *Content*?

**LH:** Nothing feels right—the photos don't feel edited, it doesn't feel like anybody had any kind of vision for a layout. It feels like,

**MG:** They really had themselves in a strait-jacket for a long time, and they've broken out in some really nice ways. They're not always successful, but they're pretty adventurous with doing time lines and mixing in black-and-white photography more than they used to and giving some space to achieve a certain intimacy, and then doing chartables—

**LH:** I never knew the word “chartables.” The wave of the future. I like that.

**MG:** Scary thought, isn't it? They're creating a lively magazine—you know what their take is, and there's an edge to the magazine that wasn't there before. Most of the things they're doing are things that *Newsweek* got to first, but I have to say at this moment, I think *Time's* doing it a little bit better.

**Adweek:** What about *Vanity Fair*?

**LH:** What *Vanity Fair* is doing right now is



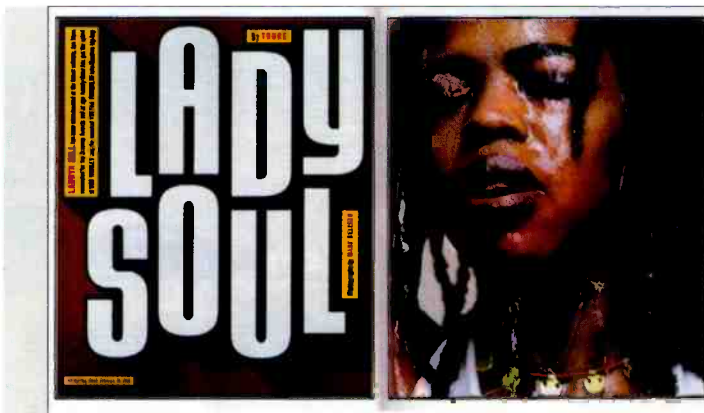
*Rolling Stone* was one of the first magazines that did that. Jann Wenner was very concerned about how the magazine looked, and he put Annie in charge. I don't think a lot of people really know that Annie was the photo editor in essence and basically responsible for bringing new photographers into the magazine. But I think with all successful magazines—*Martha Stewart Living*, *Vanity Fair*, even *Jane*—they're developing photographers who work for them.

**Adweek:** I do have a question about the design of *Vanity Fair*, though. The design is not a very aggressive—

**MG:** When we say design, we're always talking—not always but often—talking about typography and format, frosting. Yeah, there's not a lot of frosting on *Vanity Fair*, but it's very designed. Design is not doing things as much as doing things, and they don't gingerbread it up. Their visual brand is not *Rolling Stone's* visual brand. Now does that mean *Rolling Stone's* more designed than *Vanity Fair*? Design isn't something that as you keep doing more of it, it builds up in layers till it gets really thick. *Vanity Fair* is a very designed maga-



**Time** There's an edge to the magazine that wasn't there before.



**Rolling Stone** Editors see it from an art director's point of view

zine. It's somewhat more minimal than *Wallpaper\** in its way, *ESPN* in its way, *Rolling Stone* in its way.

**LH:** The trouble with *Rolling Stone* is that there are only a certain number of spreads. *Rolling Stone* doesn't have a feature well. Given the degree of difficulty, I think it's a brilliant magazine designwise.

**MG:** *Rolling Stone* is designed in defiance of its high mix. This magazine has made a business choice to run the ad-to-edit ratio it does and to sell the facings that it does and have as many spreads as it does. That's the problem, and it's not solved, it's ignored. I'm not saying that individual pages aren't some of the most beautiful in the history of magazine design. And you can get away with it with an audience bred on visual cacophony.

**Adweek:** Which leads us to the relationship between the reader and the design. How does *Rolling Stone's* design or *ESPN's* not only attract readers but also exclude them?

**MG:** My guess is that *ESPN* is doing a better job of getting the readers they want and excluding the readers they don't want than *Rolling Stone*. If you look at *ESPN* in relation to *Sports Illustrated*, *ESPN* says if you're young, you're hip and you're into the personalities of the game and you're—

**LH:** The extreme stuff.

**MG:** It clearly says this is the magazine for you. This is not your father's sports magazine. *Rolling Stone* says in relationship to *Spin* and *Vibe*, we are your father's rock-n-roll magazine. Every spread in a magazine should be branded, and in *ESPN*, you never doubt what's an ad and what's edit.

**Adweek:** We're talking about branding, so let's talk about *Martha Stewart Living*. It's an extraordinarily beautiful magazine.

**LK:** It used to be a little more beautiful.

**JH:** I agree. It's getting stale in there. It doesn't have a graphic rhythm to me.

**MG:** When the magazine started, there was the shock of somebody taking subject matter that had only been treated by *Family Circle* and *Woman's Day* and saying this is an art. It's not the satisfying, discreet, clear-in-its-action package that it used to be. The sensibility has gotten diffuse, and it's a magazine not about subject matter but about sensibility. *Martha Stewart*, *In Style*, *Wallpaper\**—these three magazines are arguably about exactly the same thing, and they are differentiated by their perspective and aesthetic.

**JH:** Those magazines are all driven by fantasy, but the fantasies are different. *Wallpaper\** is a much more outrageous fantasy. This is how to have a sleepover with your friends when you're girlfriend's out of town.

**LK:** Coed.

**JH:** Coed. Yeah. *Martha Stewart* is about redoing that fifth guest house, and *In Style* is just different generations, different niches. *In Style* is celebrity fantasies. A celebrity magazine that's nice to celebrities instead of that awful *People*.

**LH:** And the newest celebrities are makeup artists.

**MG:** There are a lot of people I know here and in San Francisco and L.A., and *Wallpaper\** is their *Martha Stewart*.

**JH:** I call it global downtown.

**Adweek:** How does sensibility get communicated? How does a sensibility emerge? John, you went through a redesign at *Fortune*. How do you go about doing that and how does that work in terms of the art direction, the photography and the writers?

**JH:** *Fortune* was overly formulaic in design. I mean, talk about branded; it had a red rule through every edit page. We did what anybody does when they're redesigning a magazine, a big magazine where you're not out there to prove you're breaking new ground in the design. What you're trying to

# by design

SPECIAL REPORT CONSUMER MAGAZINES

do is create a neighborhood that attracts readers and advertisers, that gives a better feel for where they are. So, we stole a lot from everywhere. We looked at *Rolling Stone*, we looked at *Men's Journal*, we looked everywhere for everything. We stole from everybody. Maybe borrowed is a better word than stole.

**Adweek:** Are you going to give it back?

**JH:** No.

**Adweek:** That's an editor talking about design. Michael, how do you respond to that? Where do you go from there?

**MG:** I was noticing as John was talking that it was the same spiel I do, so I don't have anything else to say.

**Adweek:** So you're an editor at heart. The question is: How do you keep going? How do you keep giving it more juice as other people catch up?

**MG:** I think the more juicy question has to do with storytelling and photo editing and the architecture of the place that is your magazine. Making it a place the reader recognizes and a place the readers want to be—and it's easy to get around...

**JH:** It really works like creating a film because you have to have teams of people who are thinking about the story from their point of view. It has to be, "Well, what's this story really about? What are we trying to capture here?"

**Adweek:** Who's driving things now? Is advertising driving art direction or are magazines driving advertisers?

**MG:** Advertising is driving editorial and that's been going on for a long time. It's a natural graduation of creators in many cases from editorial to advertising, so you see photographers who come up at *Wallpaper\** or *Rolling Stone* or wherever to getting their American Express ad campaigns or just doing fashion and stuff.

**LK:** The photographers may start out in edit, but they're doing their best work for advertising at this point. Ads are getting the best placement, the best paper and the best photographers.

**MG:** Editorial is to blame. It used to be—

**LK:** It's too safe. Way too safe.

**MG:** Yeah, yeah. People in editorial are afraid to do the kind of things advertising is doing. The art-to-copy ratio you see in advertising scares editorial away. The out-



**Wallpaper** The magazine of the future.

rageousness you see in advertising scares editorial away. People are able to do more creative work in advertising now, and that's bizarre. When you think back over time, when ads were squeaky clean and the lowest common denominator, editorial was wild.

**LH:** The editorial versus advertising sensibility—if you think about *Wallpaper\**, you know it's all models, the rooms are all created. In a way, the edit in *Wallpaper\** is advertising because they go out, they style the whole thing, they use models. There's nothing real about those pictures. I'm not saying that's bad, I'm just saying—

**JH:** If you had to pick a magazine on this table as the magazine of the future—if you had to pick a magazine that represents the future, my guess is it's *Wallpaper\**. It's the merging of the catalog and the ad agency and the magazine and the magalog.

**MG:** Well, then, looking at that trend and looking at the Web, where you really can't tell who's nickel you're on, it seems to me that the magazine's future, I hope, is to really wear outrageousness and edge and being willing to take a stand in the face of your economic interests. That's the thing that magazines can and should do, and the magazines I feel best about right now are clearly taking some kind of stand, have some kind of edge. My problem with *Wallpaper\** is they do have a point of view and I like that, but what they are showing, they're only celebrating. You have to have criticism to create trust, and there are media out there that don't really have a trust factor built into them and there are plenty of magazines now that aren't even really going for that.

**JH:** Design for us is less about looking for the cutting edge or the future, we're looking for accessibility, a sense of rhythm, so

you don't feel you're always doing the same thing or you're always in the same place or you've done this before. We don't try to keep anybody out because we're a large circulation magazine that goes out there every two weeks and charges five bucks and gets people to buy large numbers of these things. If design is separated from content, that's where you really get lost. When you got a design team over here and a content team over here and they meet only briefly to meld the two together it never works.

**MG:** I know at a lot of magazines, certainly our magazines—*Saveur*, *Garden Design*—where the visuals are driving the magazine, it works best when everybody gets together and throws out ideas. I mean, story ideas are as likely to come from the designer and photo editor, and visual concepts from the editor.

**JH:** I think art directors write the best headlines for our magazine because they can't ever get the editors to write them, so they just write their own, and nobody ever knows where it came from.

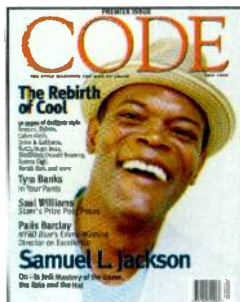
**LK:** Art directors and photo editors also talk about stories to illustrators and photographers.

**MG:** Talking about editors and designers and photo editors as distinctions is ceasing to exist. You have to think about the entire magazine as a package. Editors today are much better designers than they used to be, designers are much better editors. We're directors, producers and we're making this package instead of a TV show or a movie.

**JH:** Oh, yeah. Who really wants to try to figure out how to do it alone? It's teamwork. ■



# THE MAGAZINE RACK— QUICK TAKES

**CODE**

•200,000  
Circulation

•12x  
Frequency

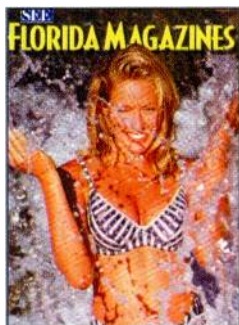
•Perry Grayson

National  
Advertising  
Director

323-951-7820

The first upscale fashion, style and lifestyle magazine for men of color, *Code* is the guide for where, what and how to shop, buy and spend. Premier issue on sale June 1.

e-mail: [codemagazine@lfp.com](mailto:codemagazine@lfp.com)

**SEE****VISITOR  
MAGAZINES**

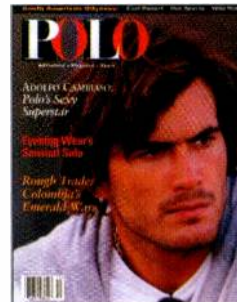
•9.8 Million Audited  
Annual Circulation

•20 Local Editions

•John Criswell  
National Adv. Dir.  
1-800-683-1000  
ext. 58

Locally edited visitor service books distributed through more than 3500 hotels and tourist outlets in Florida, Upstate New York and Berkshire Mountains vacation areas. Readers average 2+ meals out daily and spend heavy on retail. More than half (55%) buy different brands than at home. Great for new products/brands and helps visitors locate stores and restaurants.

[www.see-florida.com/media](http://www.see-florida.com/media)

**POLO**

•100,000  
Circulation

•6x  
Frequency

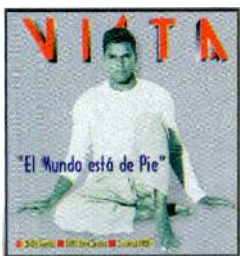
•Jim Lonergan

Publisher  
713-572-7656  
ext. 101

POLO Magazine, a national publication presenting the lifestyle, interests, and activities surrounding the sport of polo, is the official publication of the United States Polo Association. It contains the works of award-winning journalists, internationally acclaimed photographers, and is published six times a year.

[www.polomagazine.com](http://www.polomagazine.com)

This magazine is not affiliated in any way with Ralph Lauren or any Polo Ralph Lauren entities.

**VISTA**

THE MAGAZINE  
FOR ALL HISPANICS

•1.1 Million

ABC Audited

•12x  
Frequency

•Gustavo G. Godoy

Publisher  
305-442-2462

- Reaches more Hispanics than any other print vehicle.
- Spanish/English format appeals to Hispanic leaders in business, government, and the arts.
- Since 1985, VISTA has mirrored the image of Hispanic U.S.A

e-mail: [jlobao@aol.com](mailto:jlobao@aol.com)

**THE****WEEKLY  
STANDARD**

•50,000  
Circulation

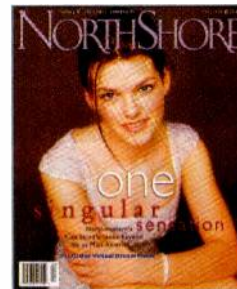
•48x  
Frequency

•David H. Bass,

Deputy Publisher  
202-496-3320

Top pundits Bill Kristol and Fred Barnes edit this award-winning magazine, widely regarded as America's most influential journal of politics, opinion and culture. *The Weekly Standard* delivers an elite core of America's most affluent consumers and opinion leaders.

e-mail: [dbass@weeklstandard.com](mailto:dbass@weeklstandard.com)

**NORTH  
SHORE**

•67,231  
Circulation

•12x  
Frequency

•Ted Biedron

Publisher  
847-486-7202

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**BILLBOARD**

•40,000  
Circulation

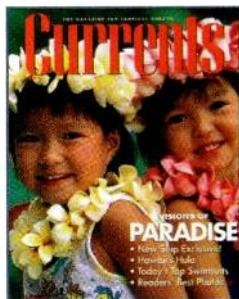
•52x  
Frequency

•Howard Lander

President & Publisher  
212-536-5004

*Billboard* is a unique chronicle of the music, video, home entertainment, and music technology industries. Its 150,000 readers in 110 countries represent a formidable market for hot cars, cool clothes, frequent travel, smooth spirits and high-end audio and video equipment. Moreover, *Billboard* readers influence popular culture when they step on stage, go before the cameras, appear in public, or just conduct business!

e-mail: [ikornfeld@billboard.com](mailto:ikornfeld@billboard.com)

**CURRENTS**

•1,650,000  
Circulation

•3x  
Frequency

•Daryl Bernstein

Advertising  
Director  
305-892-6644  
ext. 316

*Currents* is a travel and lifestyle magazine edited for past guests of Carnival Cruise Lines with articles covering exotic locales, food, fashion, people and culture. Priced at a very competitive CPM, *Currents* communicates with a very loyal, affluent and satisfied audience with a passion for travel and adventure.

e-mail: [dbernstein@abartapub.com](mailto:dbernstein@abartapub.com)

**VIA**

•2,475,000  
Circulation

•6x  
Frequency

•Kate MacIntyre  
Associate Publisher  
415-565-2455

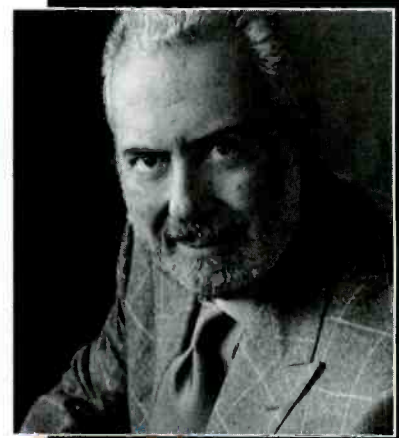
VIA, published for AAA member households in Northern California, Nevada and Utah, reaches one out of two area adults with a household income of \$75,000-plus. Editorial covers Western travel and recreation, local events and weekend getaways.

e-mail: [kate\\_macintyre@csaa.com](mailto:kate_macintyre@csaa.com)

last word

## Six Degrees of Art Cooper

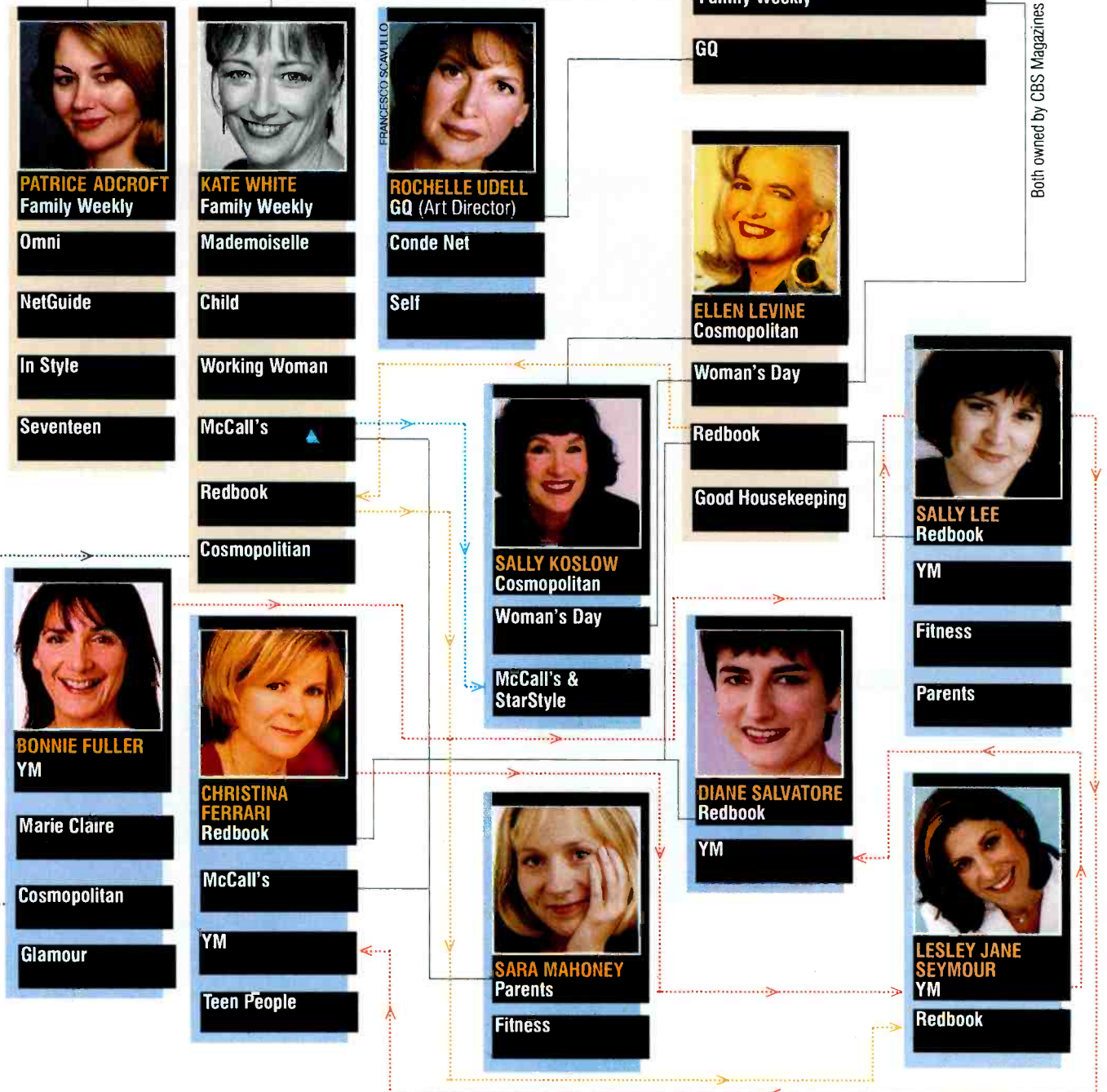
If there was any magazine category that needed a scorecard this year, it was women's magazines. Keeping track of editors' comings and goings became quite a game for magazine watchers. When we started to look at who worked where, and when and with whom, we came to the realization that all these editors are somehow connected to GQ editor Art Cooper—either they worked with him, or with another editor who worked with him. And if we had more space, we'd probably find out that it works in the men's category, too. Maybe next year, guys.—*Patricia Orsini*



**ART COOPER**  
Family Weekly

GQ

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Both owned by CBS Magazines

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# Q:

## “Alright already.

The Millward Brown study shows that, dollar for dollar, magazines are 3 times more effective than television in creating advertising awareness. But what about car advertisers?”

## A: Three and a half times.\*

\*The new Millward Brown study, based on 500,000 respondents, tracks advertising awareness for 113 brands in 22 categories. On average, magazines are 3 times more effective than television in creating advertising awareness on a dollar-for-dollar basis and three and a half times more for the automotive industry. For top-line results, check the web at [www.magazine.org](http://www.magazine.org) or, for the full study, call Christine Miller, Exec. V.P. Marketing, Magazine Publishers of America, at 212-872-3733.

The logo for Magazine Publishers of America (MPA) features the letters 'M', 'P', and 'A' in a serif font. The 'P' is enclosed within a white square, which is itself set against a dark background.

Magazine Publishers of America  
Your dollars work harder in magazines.



## CALENDAR

*Forbes* magazine will present **Chris Isaak in concert** March 9 at Roseland in New York to fete its inaugural "Celebrity 100" issue. Contact Allegra Nichols at 800-807-1787.

**The First Annual Movieline Awards**, celebrating emerging talent in film and music, will be held March 13 at Fess Parker's Doubletree Resort as part of the 14th Annual Santa Barbara International Film Festival. Contact: 212-856-5110.

The **Outdoor Advertising Association of America** is assembling a judging panel to view entries in the 57th annual OBIE Awards (to be held June 24). Judging will take place March 18-20 at New York's Paramount Hotel. Contact: 202-833-5566.

The **Television Bureau of Advertising** will hold its annual marketing conference April 19-20 at the Las Vegas Hilton Hotel in Las Vegas. Contact: 212-486-1111.

The **National Association of Broadcasters' annual convention** will be held April 19-22 at the Las Vegas Convention Center in Las Vegas. Contact: 202-429-5300.

Strategic Research Corp. will present its fifth annual **Latin American Market Planning Seminar** April 22 at the Miami Airport Hilton. Contact SRC at 305-649-5540.

**Cable '99**, the convention and exhibition of the National Cable Television Association, will be held June 13-16 at McCormick Place in Chicago. Contact: 202-775-3669.

# Media Notes

## NEWS OF THE MARKET

### CBS' 48 Hours in High-Def

CBS on April 1 will broadcast its prime-time newsmagazine *48 Hours* in high-definition, using the 1080i format. It will be the first broadcast of a network newsmag in HDTV. CBS News will use eight Sony HDW-700 camcorders for location interviews and high-def production equipment at CBS Television City in Los Angeles. Last October, CBS televised the John Glenn space shuttle launch in HDTV. In November, the network aired the first live NFL game (New York Jets vs. Buffalo Bills) in the HDTV format and broadcast the first HDTV episode of a prime-time series (*Chicago Hope*).

### Sinclair Sells Texas TV Station

Sinclair Broadcast Group has agreed to sell the nonlicense assets of its Tyler, Texas-based NBC affiliate KETK-TV to Communications Corp. of America for \$36 million. The deal includes the programming rights to KETK and its satellite station KLSB-TV, as well as an option to buy the license assets of KETK for an additional \$2 million. The deal is the first for Sinclair since the group announced last September its intention to sell \$500 million worth of nonstrategic properties to reduce its debt load.

### 'NYT' Ad Exec Exits for TV

Daniel Cohen, senior vp of advertising for *The New York Times*, resigned last week to start up a TV production company, effective March 21. Dan Cohen & Sons has an agreement with *The Times* to work with the William Morris Agency in developing programming and opportunities for the Times Co.'s TV division. Replacing Cohen will be Jyll Holzman, vp of advertising at *The Times* since 1995.

### Dream Team Picks Up Steam

BKS-Bates Entertainment reports that its fall-launching syndication show *Dream Team* has been cleared by TV stations representing 60 percent of the country. A two-hour pilot will premiere in June, to be followed this fall by the hour-long weekly series. The drama, starring Martin Sheen and Angie Everhart, has been cleared by Sinclair Broadcasting (whose stations reach 23 percent of the U.S.) and several large-market independent stations, BKS-Bates said.

### G + J Adds Baby Magazines

Gruner + Jahr USA Publishing has acquired the Baby Publishing

Group, publisher of three titles: *BaBY Magazine Infant Care Guide* (3.7 million annual distribution in hospitals through Snyder Communications-owned GiftPax); *BaBy Magazine* (1 million circ through GiftPax to OB/GYNs and at retail); and the professional health journal *Childbirth Instructor Magazine*, which has a combined controlled and paid circ of 15,000. Gruner + Jahr publishes titles including the flagship *Parents* and *Child*.

### Rodale Shapes 2 New Groups

Rodale Press last week restructured some operations, creating the Organic Living and Cycling magazine groups. Among 15

## Scripps Expands in Radio

E.W. Scripps' Home & Garden Radio is adding four shows to its programming stable. On March 6, the fledgling network began distributing *The Carey Brothers*, a four-hour weekend program hosted by home-improvement experts Morris and James Carey, to 155 affiliate stations. Today, HGR will begin feeding to 38 stations a daily, one-minute "tip" version of *Carey Brothers* tailored for several different formats.

HGR launched last year as a radio extension of Scripps' Home & Garden Television cable channel.

The net has offered two weekend radio shows, *The Furniture Guys* and *Real Estate America*. Now, in addition to the two *Carey Brothers* programs, HGR is adding *The Antiques and Collectibles Show*, hosted by Richard DeRosa. The program, which has 45 affiliates, will begin airing under the HGR banner on March 20. And Rick Starr, HGR vp/general manager, said the network is about to sign *The Gardening Show*, a two-hour program that will premiere in April on 45 affiliates.

With six shows on the air, HGR will have sufficient programming content "so that we can begin offering sales packages with the TV side," Starr said. HGTV has several other media extensions, including a magazine, a Web site and an annual, 20-city Home & Garden tour. "We have many ways to extend our brand and merchandise," Starr said. —*Katy Bachman*



**Fix-it freres: HGR's Carey Brothers**

# Media Notes

CONTINUED

staffers losing their jobs in the reorganization were Nancy Beaubaire, editor of *Organic Gardening*, and *Bicycling* editor Peter Sikowitz and publisher Michael Greehan. The Organic Living division includes a redesigned *Organic Gardening* and Rodale Gardening Books. Maria Rodale, granddaughter of company founder J.I. Rodale and vice chairman of Rodale Press' board, has been named president of the new unit. VP Nancy Small will oversee all business, sales and marketing for the division's magazines, books and Web sites. A search is under way for a new Organic Living editorial director. As for Rodale's cycling operations, the magazines *Mountain Bike* and *Bicycling* have merged their ad sales and marketing staffs. Nicholas Freedman, formerly associate publisher of Rodale's *Backpacker*, will lead the ad sales and marketing team; Nelson Pena, previously publisher of *Mountain Bike*, will oversee the editorial staffs and products of *Bicycling* and *Mountain Bike*. Freedman and Pena also have become publishers of Rodale Cycling, a new division encompassing both titles. Finally, Bill Strickland, an author and former managing editor of *Bicycling*, has been named executive editor of *Bicycling*, replacing Sikowitz.

## Comedy Central Adds PSAs

Comedy Central is standing up to a serious matter in an alliance with the Advertising Council to present a new on-air public service initiative. Called Central Issues, the joint effort will create five campaigns that address diverse subjects such as racial discrimination, mentoring and the importance of a father in raising children. A new campaign will be featured each month, beginning in March with a mentoring push

from Save the Children. Later this year, Central Issues will use Ad Council research and expertise to create public service announcements featuring comedic celebrities as the second stage of the initiative. In addition, Comedy Central will link its Web site to sites of organizations that address causes to be featured in the monthly campaigns.

## Cable Systems Change Hands

TW Fanch-One, a partnership of Time Warner, Blackstone Group and Denver-based Fanch Communications, has purchased several cable systems from TCI Communications. The systems—serving small markets in Maryland, Ohio, Virginia and West Virginia—reach an estimated total of 145,000 customers.

## Premiere Sounds Out the Web

Late-night radio host Art Bell last week added video streaming to his show on the Web site broadcast.com. Syndicated by Premiere Radio Networks, Bell's show on aliens and the paranormal airs daily from 1 to 6 a.m. ET. For about two years, Bell has been streaming the audio portion of his show, along with still photos taken in his studio. In other news from Premiere, the recent launch of *The Rush Limbaugh Show* on broadcast.com has the company mulling pricing strategies for ads. "Rush advertisers would like to be everywhere with him," said John Axten, executive vp of Premiere. Rates for banner ads are expected to be based on page views per month, said Jack Nail, Premiere vp/director of talk sales. How many banner positions are offered will depend a lot on whether or not Limbaugh decides to put up his own Web site, something his talk compatriots Dr. Laura Schlessinger and Dr. Dean Edell have done.

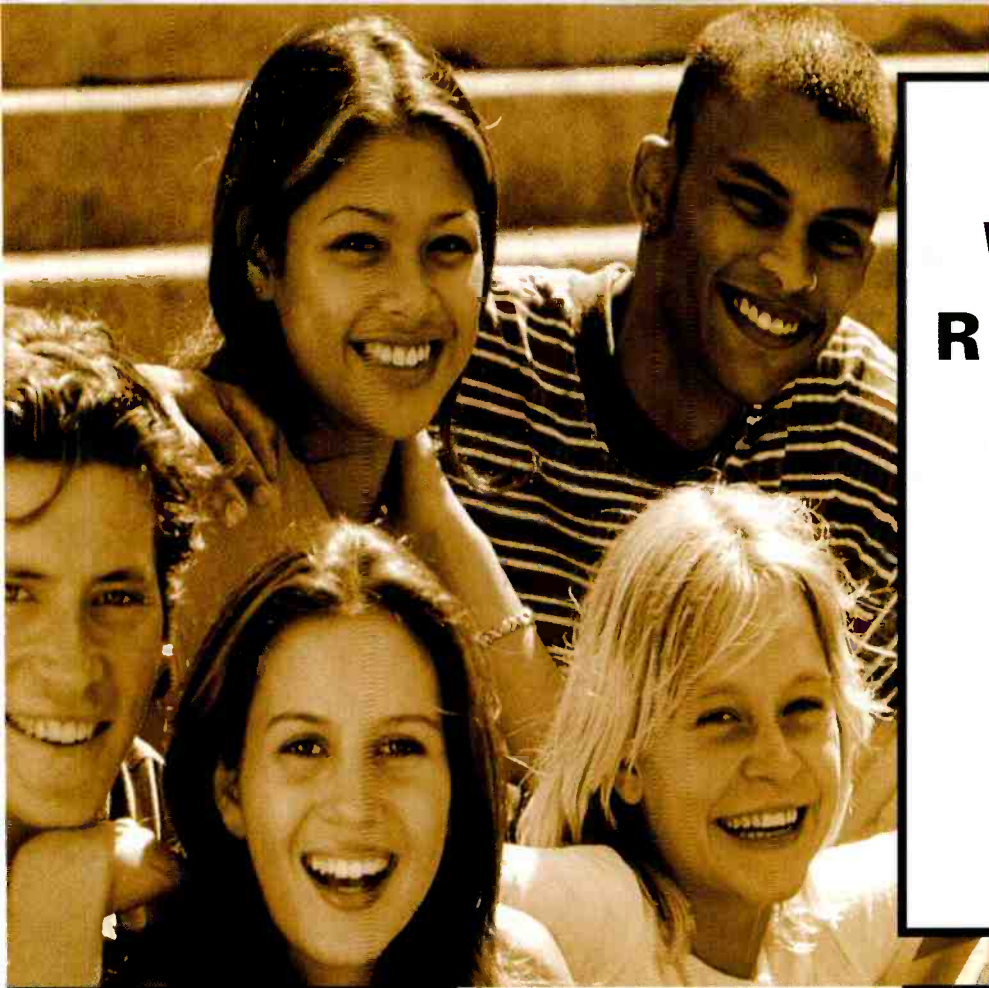
## CMR Top 50

A ranking of the top 50 brands' advertising in network prime time Week of Feb 15-21, 1999

Rank	Brand	Class	Spots
1	MCDONALD'S	G320	55
2	M&M'S—CANDIES	F510	36
3	SPRINT—SPRINT PCS	B224	33
	TIME LIFE—VARIOUS RECORDINGS DR	V871	33
5	SURGE—CITRUS SOFT DRINK	F441	32
	VOLKSWAGEN AUTOS—PASSAT	T113	32
7	7 UP	F441	26
8	WENDY'S	G320	24
9	1-800-CALLATT	B221	22
	STRONG FUND—CONSUMER SERVICES	B129	22
11	CARNIVAL—CRUISES	T412	20
	COLGATE TOTAL—TOOTHPASTE	D211	20
	HOOKEE/PHONICS—CORR SCH DR	V854	20
14	ALMAY STAY SMOOTH—ANTI CHAP LIP CLR	D120	19
	K MART DISC—SALES ANNOUNCEMENT	V590	19
	PIZZA HUT	G320	19
	SUBWAY	G320	19
18	KFC	G320	18
19	DOMINOS PIZZA	G320	17
20	1-800-COLLECT	B221	16
	SPRINT LONG DISTANCE—RESIDENTIAL	B221	16
22	10-10-220 LONG DISTANCE—RESIDENTIAL	B221	15
	BUENA VISTA—OTHER SISTER MOVIE	B660	15
	INTEL—COMPUTER COMPONENTS	B522	15
25	DR PEPPER	F441	14
	PERILLO TOURS—CRUISES	T420	14
	SYLVAN LEARNING CENTER	G890	14
28	CHILDREN INTL	B322	13
	UNIVERSAL—OCTOBER SKY MOVIE	B660	13
30	COLOMBO—YOGURT	F311	12
	MAYBELLINE EXPRESS FNSH—NAIL POLISH	D150	12
32	ACCOLATE—ASTHMA RX	D560	11
	ALAMO RENT-A-CAR	T151	11
	ALKA-SELTZER PLUS	D521	11
	BURGER KING	G320	11
	DIET COKE	F442	11
	GLADE—CANDLE SCENTS	H353	11
	NEW LINE—BLAST FROM THE PAST MOVIE	B660	11
	PEPSI ONE	F442	11
	SHOWER SHINE—SPRAY BATH CLEANER	H430	11
	SONY—8 MM MOVIE	B660	11
	WALL ST. JOURNAL	B621	11
	WARNER BROS.—ANALYZE THIS MOVIE	B660	11
44	10-10-321 LONG DIST—RESIDENTIAL	B221	10
	20TH CENTURY FOX—OFFICE SPACE MOVIE	B660	10
	ADVIL	D511	10
	CENTURY 21 REAL ESTATE	B450	10
	CONCORDE TRADING—CONSUMER SVC	B122	10
	DIET DR PEPPER	F442	10
	FIRSTPLUS FINANCIAL—CONSUMER SVC	B124	10
	GENERAL FOODS INTL—INSTANT COFFEE	F411	10
	LUBRIDERM—ADVANCED THERAPY LOTION	D110	10
	PROPECIA—HAIR LOSS RX	D560	10
	SNAP—ON-LINE	B541	10
	SONY—CRUEL INTENTIONS MOVIE	B660	10
	TACO BELL	G320	10
	TYLENOL—EXTRA STRENGTH GELTAB	D511	10
	WALT DISNEY WORLD	T440	10

Ranked in order of total spots. Includes ABC, CBS, NBC, Fox, UPN and WB. Regional feeds are counted as whole spots. Source: Competitive Media Reporting.





WHILE THEY'RE  
**REACHING  
 GOALS,**  
 WE'RE  
**REACHING  
 THEM!**

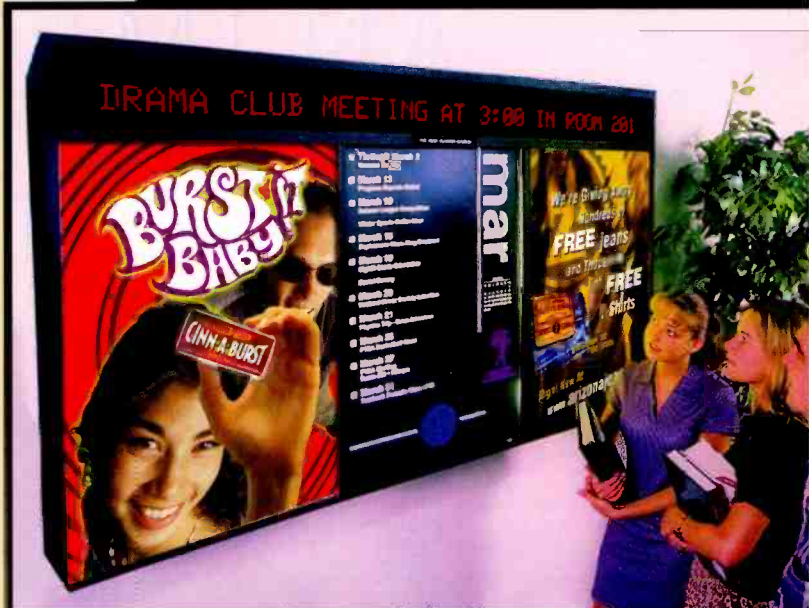
**T E E N S**

spend **50%** of their waking hours in school, so if you're

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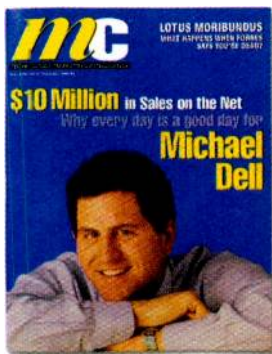
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Maybe it doesn't mean anything, but we were struck by the number of Internet companies that decided to advertise on last Wednesday's exclusive Barbara Walters interview with Monica Lewinsky, as other advertisers allegedly stayed away. They included Monster.com, Netscape's Netcenter and Qwest Communications. It's possible the ads were make-goods, but more likely the companies were enthralled by the big audience. Call it the Super Bowl of Scandal.—Catharine P. Taylor

@deadline

**Thingworld Snags WWF Deal**

**Thingworld.com** (formerly Parable Software), Newton, Mass., announced an exclusive two-year relationship with the **World Wrestling Federation**, Stamford, Conn. Thingworld's branded multimedia product will be integrated into all of the WWF's online efforts, including its commerce, pay-per-view and membership offerings on its main Web site.

**HotBot Helps Users Do Taxes**

Lycos Network search site **HotBot**, San Francisco, introduced the **HotBot Tax Guide**, a consumer resource for locating and downloading official federal and state tax forms, plus tips and expert advice and book recommendations. The area was developed as a user benefit and is sponsored by **SecureTax.com**, Macon, Ga.

**Cybergold Forms Community**

Online rewards company **Cybergold**, Berkeley, Calif., today will launch its new **Earn & Spend Community** where consumers can earn cash online and use it to purchase digital content, including MP3 files, music, articles, maps, software and other works priced as low as 25 cents. Merchants include **2nd Story Software**, **iDeal** and **RI Soft Systems**.

**Bargain Hunting Joins Sidewalk**

**Microsoft**, Redmond, Wash., has acquired **CompareNet**, San Francisco, an online comparison-shopping service. CompareNet will be incorporated into the **MSN Sidewalk** online guide.

**New Features for Net.Genesis**

**Net.Genesis**, Cambridge, Mass., today announced its net.Instrument module. The module gives users of its flagship e-business analysis software, **net.Analysis**, the ability to correlate online visitor behavior with enterprise data from external sources, such as registrations and customer history.

# On the GO: Portal Unveils Games Channel

By Susan Kuchinskas

**I**nfoseek today launches **GO Games**, a new center in the **GO Network** portal. A wide variety of individual and multiplayer games will come from partners **Total Entertainment Network (TEN)**, San Francisco, **Mplayer.com**, Mountain View, Calif., and **PrizePoint Entertainment**, New York.

"We looked at our queries and figured out what users want," said **Dana Glorie**, games producer at **Sunnyvale**, Calif.-based **Infoseek**.

**TEN** will provide **GO** with its classic games including backgammon, spades, hearts, chess and checkers, while **Mplayer.com** will bring multiplayer PC action, adventure, simulations and sports contests. **PrizePoint** will offer what company officials call "reward entertainment": prizes and points for winning arcade, strategy, casino and chance games. Accrued points can be used to compete for prizes in auction-style events. Prizes on **PrizePoint** include cash and freebies from promotional partners.

"We shared a similar vision with **GO**," said **PrizePoint** co-founder and vice president of marketing and business development **Frank Blot**. "The entertainment content on the Web needs to have a broad appeal." **Blot** said **PrizePoint**,

which launched in March 1998, has developed the technology to create and mount games, to award, notify and fulfill prizes, and to deliver ads. The **PrizePoint** model can be extended to other sites. "Anyone who has a Web site can add reward entertainment to their site," he said. The business model includes various levels of participation by other Web publishers.

According to **Seema Williams**, an analyst with **Cambridge**, Mass.-based **Forrester Research**, the launch of a games channel should help build an audience for **GO**. "What's a must-have for Web sites is the over-used term 'sticky content,'" she said. "Games are a good little feature to keep consumers interested when they're out to blow 10 minutes and they don't want to buy a book or check their stock quotes."

Even more interesting may be the cash prizes; **GO** will give away \$500 twice every day through the end of March.

Each game company will provide ad inventory, part of which will be sold by **Infoseek**. "There are normal ad banners, but also some interesting opportunities," **Glorie** said. "We'll also have the ability to do our own special promotions every month, working with some of our premier advertising partners." ■



**Blot: bringing "reward entertainment."**

Search	News	Features	Reviews	People	Events
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ANTI-PORN NET BILL IS BACK p. 36 | IQ'S EXCLUSIVE WEB STATS PAGE p. 40  
 HALFIN: NET VET p. 41 | PIRATES BEWARE: THE RIAA PREPS FOR BATTLE p. 42

# bits

• **Bluefly**, New York, an online retailer of discounted designer fashions, has signed a comprehensive marketing agreement with **Excite**, Redwood City, Calif. Bluefly.com will be integrated throughout Excite.com, WebCrawler.com, and the Excite co-branded channels of Netscape's Netcenter sites through a combination of commerce, advertising and promotional programs.

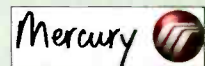
• **PeopleLink**, Santa Monica, Calif., entered into a co-marketing agreement with national Internet services provider **GTE**, Dallas. PeopleLink, outsource provider of community-based communications services, will offer GTE subscribers a GTE-branded Instant Messaging application that is real-time and platform-independent. The software will be available on the GTE homepage and on a co-branded Web site.



• **Atom Corporation**, Seattle, last week launched atomfilms.com, the company's Web site where the company will develop and deliver new entertainment properties. Atom plans to distribute short films, animation and digital media via the Internet, as well as through traditional media venues. Partnerships include **@Home**, **Mr. Showbiz** and **SonicNet**.

• **OnHealth Network**, Seattle, a network of health-related information, services and products, announced a marketing and co-branding agreement with **drugstore.com**, Redmond, Wash. Ads for drugstore.com started running last week on the OnHealth Network site, and links from onhealth.com to drugstore.com will be placed throughout the network. The OnHealth logo and return button will be displayed on the entry and exit pages on drugstore.com that are accessed by OnHealth users.

• **Discovery Channel Online**, Bethesda, Md., has confirmed a multi-year, co-branding partnership agreement with **Mercury**, a division of Ford Motor Company. The deal marks the continuation of a successful co-branding agreement originally signed by the two companies in 1998. The alliance provides Mercury with exclusive brand sponsorship of Mercury's Planet of Wonders, a series of quarterly scientific expeditions on discovery.com.



• **Correction:** Search engine **Inktomi** is not owned by CNet, San Francisco, as reported last week. It is an independent company based in San Mateo, Calif.

## Click Here: FreeRide Doles Out Freebies to Ad Surfers

**BY ADRIENNE MAND**—Online loyalty program FreeRide, New York, this week will launch DestinationPoints, a new section of its site that aggregates banners by category and rewards users who go to the section and click-through to advertisers' sites.

Jordan Stanley, president and co-founder of FreeRide, said the feature offers advertisers an easier way to reach consumers. Online marketers, he said, "feel like a 6-year-old tugging on Mom's dress while she's on the phone."

"Banner advertisers never intended their sites to be visited by half of 1 percent of an audience," Stanley said, referring to average click-through rates. DestinationPoints aims to increase click-through by leveraging FreeRide's 300,000 users. "We take [Web surfers] and put them in one place, an arcade of destinations," he continued.

DestinationPoints aggregates banners by nine categories: people and communities; computers and the Internet; games

and gaming; music and entertainment; money and careers; shop 'til you drop; news/sports/weather; and travel and cars.

It will feature FreeRide's existing 1,350 sponsors and more than 50 new ones, such as AT&T WorldNet, CBS SportsLine, Disney Store Online and the Mining Co.

Stuart Gold, marketing manager of Microsoft's Sidewalk, New York, said the company has run banners on FreeRide and plans to participate in DestinationPoints.

Visitors to DestinationPoints can earn up to 25 points a day, or about 700 to 800 a month, Stanley said. Points are redeemed for gift certificates or products, including CDs and movie tickets, from sponsors such as Disney and CDnow.

"We really try to, in every step of the process, let the consumer have a refreshing experience," Stanley said.

The new venture will be supported by ads in trade magazines next week, online promotions and contests in the summer. ■



DestinationPoints offers rewards.

## Portrait of the Met as Commercial Web Site

**BY ADRIENNE MAND**—New York-based Nicholson NY has won the assignment to redesign the Web site for the Metropolitan Museum of Art following a three-month review that included more than a dozen shops.

The site, metmuseum.org, will include the museum's collections, a rebuilt online store linking to its 30 retail stores and catalogs, tutorials for all academic levels and information on exhibits and programs. Nicholson will employ its "extended commerce" model that sells to the user through the overall experience of a site.

Jennifer Friedberg, senior vice president, business development and marketing at Nicholson NY, said the goal is to create an experience online that will entice users to visit the Met. Artwork will be displayed on the site with the same color scheme as backdrops in the museum when the site relaunches in October.

"The feeling that you get when you walk up the steps of the museum is the feeling you should get from the site," Friedberg said.

The New York offices of Siegel & Gale and iXL were among the review's finalists, said Emily Rafferty, senior vice president for development and membership at the Met. She said the original site, which first launched in 1994, was created by EarthWeb. "It was intended as an information site," Rafferty explained. "It was never intended to do what we now [want]."

The new site will include at least 50 objects from each of the museum's collections. "We recognize that the World Wide Web offers a real opportunity for the Metropolitan Museum of Art to communicate with an ever-widening audience," Rafferty said.

Financial terms of the deal were not disclosed, but Tom Nicholson, founder and CEO of the agency, said the museum has made a big commitment to the site.

"This assignment really is an opportunity for us as a company to bring several areas of expertise," he said, including strategy, design and merchandising. ■



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# bits

• **Organic**, San Francisco, has opened its first non-U.S. office in São Paulo, Brazil, with Brazilian interactive agency **Vizio**. The office will offer interactive services including e-commerce development, strategic marketing and technology consulting, as well as interactive design and interactive production.

• **ZineZone.com**, Woburn, Mass., last week launched a new "Network for Trailblazers" on the Web. Users can interact with well-known "trailblazers" or outstanding innovators, who are featured in multimedia interviews, online chats and discussion groups.

• **The Sci-Fi Channel**, New York, today will premiere the first installment of its five part, radio-serial style Internet mini-series, Clive Barker's *The History of the Devil*. It is available exclusively at the cable channel's Web



home, The Dominion, at [scifi.com](http://scifi.com). A simultaneous audiobook release of *Devil*, published by Dove Audio, today will ship to bookstores nationwide, as well as be available at The Dominion's online store.

• Radio Network **Westwood One**, New York, and financial news provider **MarketWatch.com**, New York, announced the creation of the CBS.MarketWatch.com Radio Network, which will provide around-the-clock market updates to radio stations across the country beginning this month.

• Online game show company **Uproar**, New York, has named **Paul DeBraccio**, former Lycos, Tripod, and GeoCities vice president, as senior vice president of advertising and commerce. Also, **Jody Siano** was appointed Uproar's eastern sales director. Siano previously was eastern sales director for Talk City, New York, and new media category manager for *Adweek* magazines and *MC*.

• **Yahoo!**, Santa Clara, Calif., launched the Fusion Marketing Online program, bringing all its online marketing, advertising and commerce options into a single media buy, all managed by the same Yahoo! sales force. FMO also introduces the direct marketing services of **Yoyodyne**, acquired by Yahoo! in October 1998.

• Web site rep firm **Burst! Media**, Burlington, Mass., has received a \$3 million equity investment from radio ad rep company **Interep**, New York.

## See No Evil: Bill Wishes To Filter "Harmful" Sites

**BY WENDY MELILLO**—A proposed Internet bill, The Children's Internet Protection Act, that made little progress in the last Congress, is back. If it passes, it will force schools and libraries to install technology that filters pornographic material if they receive federal funds to hook up to the Web.

Under the 1996 Telecommunications Act, the government offers discounted Internet access to schools and libraries, called E-rate access.

The bill, sponsored by Sen. John McCain (R-Ariz.), among others, would require schools and libraries to reimburse the government for any E-rate dollars they receive if they fail to place filters on computers linked to the Internet. The bill allows school or library officials to determine what material is considered "harmful to minors."

"Parents have the right to feel safe, that when they send their child to school, when they drop their child off at the public library, someone is going to be looking out for their children," McCain

said at a hearing on the bill last week.

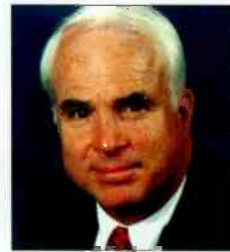
Jay Sekulow, an attorney with the American Center for Law and Justice, said the bill would likely withstand a First Amendment challenge. "The Supreme

Court has long held that the government has a compelling interest in protecting the physical and psychological well-being of minors," he said.

But People for the American Way's legal director, Elliot Mincberg, said the bill misuses federal power to restrict Constitutional rights. "It is entirely inappropriate for the

federal government to use the power of its purse strings to force local schools to accept an onerous censorship policy."

Some experts doubt the bill will pass Constitutional muster because a federal judge ruled in November that a decision by the Loudoun County, Va. public library to use computer filters to prevent the transmission of sexually explicit material—intended to protect minors—violated the right of free speech. ■



McCain: supports bill.

## Connect for Kids Gets A New Name, New Home

**BY KIPP CHENG**—The Washington, D.C.-based non-profit advocacy group The Benton Foundation tomorrow will relaunch its Web site about children's issues targeted toward adults. Formerly known as KidsCampaigns.org, the redesigned site will also have a new name and new Web address; it is now called Connect for Kids, located at [www.connectforkids.org](http://www.connectforkids.org).

The site functions as an online repository where adults can find parental guidance resources and informational links related to children's issues. In addition to the site relaunch, the Benton Foundation has partnered with the Advertising Council, New York, to create a series of humorous on-air public service announcements aimed at driving traffic and helping adults who want to find ways to educate themselves on how to better children's lives.

"Out in mass media, children's issues are not at the forefront," said Paula Antonovich, communications manager for the apolitical foundation. "Adults have a

responsibility to create community and [the site] is where they can come on and get the information and resources they need."

The original Kids Campaign Web site was launched three years ago by the Benton Foundation and logged over 1 million hits per month, with links to more than 1,200 children's issues sites and 1,500 organizations nationwide. Foundation executive director Larry Kirkman decided to utilize the Web as a fulfillment vehicle for the Ad Council's 10-year initiative devoted to helping American kids, of which Connect for Kids is a part.

Antonovich believes Connect for Kids will become a resource for adults wanting to reach out in their communities, whether or not they have children. The Benton Foundation also provides printed versions of its online resources, which include original news features of interest to families.

"We're really the only non-profit Web site that tries to integrate resources surrounding children's issues both on and off the Web," she said. ■



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A black and white photograph of Lisa Simpson, President of Sony Online Entertainment. She is seated in a modern, dark-colored chair with a distinctive geometric frame. She is wearing a dark, long-sleeved turtleneck top and dark pants. Her hands are clasped in her lap, and she is smiling warmly at the camera. The background is a plain, light-colored wall.

Lisa Simpson  
President Sony Online Entertainment

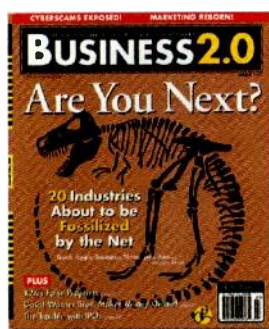


# Transformer™

Lisa Simpson brings businesses to the Internet. Early on, she was an architect of the MSNBC deal. More recently, at Sony Online Entertainment, she has built a successful online enterprise out of JEOPARDY!®, Wheel of Fortune®, and other brands people know and love to play.

Lisa is what we call a Transformer. Transformers challenge old ways. Drive change in companies. Re-invent careers. And enhance lifestyles.

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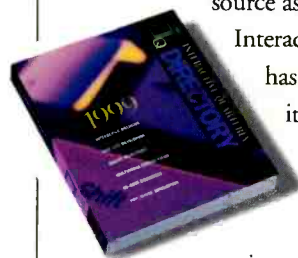
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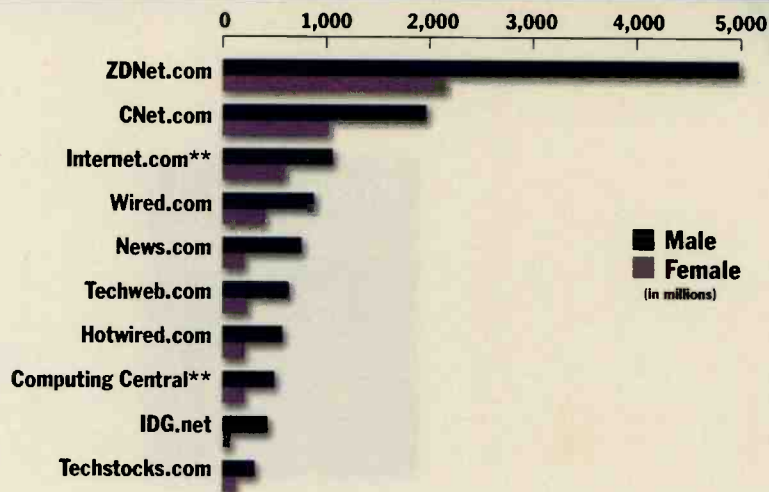
# Tech Sites Are Still Where The Boys Are, Girls Aren't

Maybe it was a bit off-center (or optimistic), seeing how women have flocked onto the Web, to also assume that they would become online devotees of the latest wrinkle in the Microsoft anti-trust trial, or the launch of the Pentium III. As the figures below illustrate, sites such as ZDNet and CNet's News.com still skew heavily, heavily male—on many of the sites, men outnumber women by approximately a 2-to-1 ratio. One could take the dark route in analyzing this: that a world filled with women engineers may never happen. Given that women now represent almost half of the overall Web audience, however, it probably is ultimate proof that the Web long ago ceased to be Geek Heaven.

### Top Tech Sites, January 1999\*

	Unique Visitors (in millions)
1. ZDNet.com	7.126
2. CNet.com	2.987
3. Internet.com**	1.658
4. Wired.com	1.291
5. News.com	.969
6. Techweb.com	.874
7. Hotwired.com	.784
8. Computing Central**	.707
9. IDG.net	.511
10. Techstocks.com	.436

### Top Tech Sites by Gender, January 1999\*



\* Sites categorized by Adweek.

\*\* Includes aggregation of commonly branded or owned domains.

Data provided exclusively to IQ by Media Matrix. Media Matrix defines unique visitors as the actual number of users who visited each Web site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Matrix sample.







Insider

WEB SMART

By Tim Nudd

After learning the ins and outs of magazine ad sales for two decades, Bobbie Halfin figured it would take longer than two weeks to master the online world.

But in early 1997, just a fortnight into her job as vice president of ad sales at ADSmart, after leaving *Parade* magazine, a headhunter called to see if she'd like to guide the Internet baby steps of a major marketer.

"They had heard I was good at running a Web media business. At that point, I guess, two weeks of experience was enough," she says, laughing.

Flattered, but in no position to chuck her new job out the window, she declined. In January 1998, though, a year into her "new adventure" on the Web, she did leave the Andover, Mass.-based company, taking the top position at New York-based WinStar New Media's burgeoning WinStar Interactive unit, where she drew on her experience to orchestrate a new model for online ad sales.

"I guess I felt like a bit of an alien at first [at ADSmart]," says Halfin, 52, WinStar's president and chief executive officer. "I went from managing a sales staff that was selling a page for over \$600,000 to doing \$5,000 buys."

The network model for online sales was frustrating, too. "Everybody there was from a technology perspective ... Their idea at the time was to rep a couple hundred sites, and only a few [of the sites] were major branding players."

Halfin's experience at *Parade*, *Rolling Stone*, *Sassy* and *McCall's* convinced her that for branded properties

of a certain size, there needed to be a better way. At WinStar, she and her team—all of whom had similar branding backgrounds—looked at the direction online ad sales companies like DoubleClick and 24/7 Media were going, and decided "almost to do the opposite."

Instead of repping a network of sites, WinStar handles only about 21 branded Web properties, including Bloomberg Web Networks, Intellicast, PGA Tour and *Seventeen*, developing a custom model of marketing programs and banner and sponsorship sales for each.

The system helps sites keep their branding visibility clear, Halfin says, and the personal attention allows WinStar's reps to "know as much about the content, marketing and [opportunities for] sponsorship and integration as if they worked for the site."

The hands-on approach isn't just talk, either, as WinStar's employees found out last year when they created Christmas98.com, a consumer-oriented site built in part to give the staff insights into Web development. "Everyone on my staff really had to see what has to be done. It greatly expands your patience level," Halfin says.

With the company opening a fifth office this year, Halfin can now feel like the real online veteran that headhunter was looking for two years ago. "We like having the different model and having it work," she says. ■



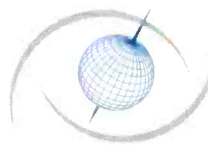
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## Analysis



# The Song Remains the Same

The record industry battles online music piracy. *By Kipp Cheng*

When the Recording Industry Association of America, the music biz watchdog group, announced last December the Secure Distribution of Music Initiative (an attempt to stem the growing tide of online music piracy and copyright infringement), the effort seemed to some critics like a classic case of too little too late.

After all, the rapid proliferation of Web sites offering free, unauthorized downloads of music files in a format called MP3—a near CD-quality audio format that's both super-compressed and easily transmittable—had practically turned an entire generation of do-it-yourself Web publishers—especially tech-savvy college students—into online music pirates, virtually overnight.

Skeptics likened RIAA's SDMI proposal to asking music labels to stick their proverbial fingers into the proverbial crack in the dike. The only problem was, the dam had long since burst open and the deluge was already in progress. No amount of standardization, critics scoffed, could mop up the tidal wave of illegally distributed MP3 files, both from a technical and regulatory perspective, as SDMI aims to do.

So why did MP3 suddenly seem

to burst on the scene? "MP3 wasn't originally designed for transmitting music over the Internet," explains Arnold Brown, president and CEO of San Francisco's Audio Explosion, which this week will launch MJuice, the first encrypted

the SDMI, the RIAA convened a meeting in Los Angeles to create the committee that would spearhead the SDMI and outline its goals for the coming year. The roll call for the closed-door, seven-hour session included 200 top suits from the

worlds of music and high tech. By the time it was over, Italian media guru Dr. Leonardo Chiariglione—ironically, one of the fathers of the MPEG video and audio compression format, of which MP3 is the most infamous offspring—was named executive director of the committee.

Not only did Chiariglione found the committee that once upon a time set the standards for MPEG-1 and MP3, it is also doing so for the latest MPEG-7 format, which will feature some form of digital encryption.

"I think Chiariglione's appointment was a clear signal that [the RIAA] wanted to get this thing done," says Brown. "If he's in charge of determining the standard, it's a pretty good bet that it's going to hap-

pen." As if to prove the point, Chiariglione surprised many in attendance by setting an aggressive and ambitious time table for the standardization and implementation of secure online music delivery, with a June deadline for the initial draft of standards.



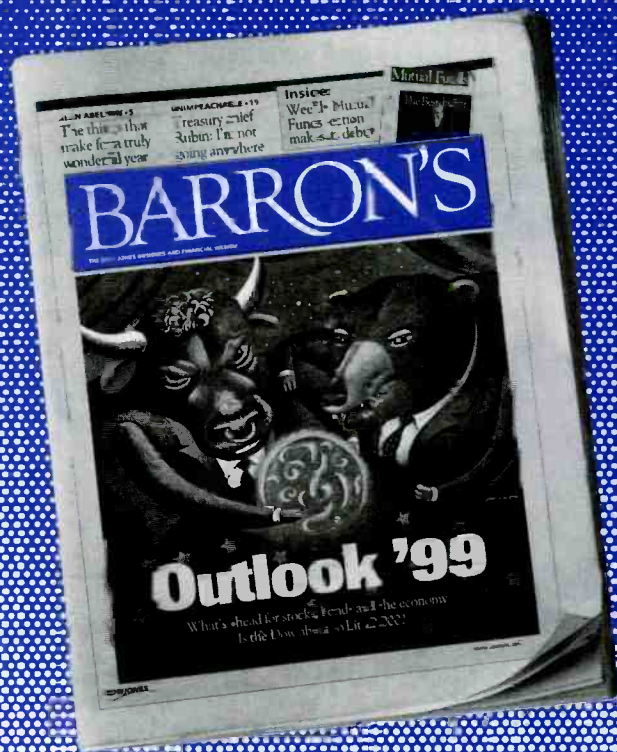
Music files using Liquid Audio's encryption technology can only be heard using the company's player.

security system for delivering MP3 files over the Web. "But it's amazing what consumers will do to get what they want."

But the RIAA is trying to pick up its pace to catch up with the MP3 juggernaut. On February 26, two months after the announcement of



# Money talks. Here's the transcript.



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Certainly, to some, Chiariglione's enlistment by the RIAA was comparable to hiring Dr. Frankenstein to reign in the monster that he created. And like Dr. Frankenstein's monster, MP3 had been demonized and vilified by the press, by music labels and, to some extent, by the RIAA. Was the whole thing blown out of proportion?

"Hysteria is one way to characterize it," says Larry Miller, CEO of encrypted music solution company a2b music, New York, a unit of AT&T that is supporting the SDMI initiative. "Breathless is another."

Brown attributes the breathlessness to the fact that, "There's a public face to what's going on and there's a private face. I think the public face is expressing a lot of alarm and the private face is trying to figure out how to take advantage of it."

As the record labels see it, there is much for potential online music pirates to take advantage of, if the record industry doesn't figure out a way to take some of what is rightfully theirs for themselves. According to the RIAA, the global music business generates nearly \$40 billion annually, with the Internet-penetrated U.S. representing a third of the market. Little wonder that music labels and tech companies are scrambling to find solutions for the MP3 problem, hopefully before the pirates take too big a chunk out of the pie.

The specter of broadband also increases the urgency because of its

implications for even faster delivery of files and its impact on e-commerce. Imagine if record labels, online music retailers or pirates could deliver full CDs to consumers effortlessly in a matter of seconds.

So, working alongside the SDMI are a number of players, a2b music among them, who are trying to find ways to send music securely over the Internet. "Everything that we have done, by and large, since we launched a2b music, has included a retail effort typically integrating online and offline retail," says Miller. "We're not here to disintermediate the people that occupy today's music business. In fact, I would say the opposite. We're here to help."



a2b music's Larry Miller:  
"We're here to help."

Seattle-based Liquid Audio is another leading developer in the music encryption industry. While both companies' preferred file format is MPEG-AAC, a higher fidelity cousin of MP3, their market strategies differ. While a2b music's technology controls and limits copy and playback of downloaded files, Liquid Audio's encryption code binds specific files to specific users. Both systems utilize a proprietary player that functions as a key to decode the files.

But even their creators admit that no one solution is hack proof, which is why the SDMI comes at such a critical time. "I don't know

about other companies, but we're not going to sit here and tell you that anything is going to stamp out piracy," says Bill Wood, vice president of marketing at Liquid Audio.

## **"It's amazing what consumers will do to get what they want," says Audio Explosion's Arnold Brown of MP3's rise.**

"But we've tried to build a system that thwarts piracy."

Audio Explosion, a2b music and Liquid Audio are all participating in the SDMI and predict a favorable outcome for themselves, music labels and consumers. Says Brown, "I would expect technologies from many of the companies in the space will be included in the overall standard."

Miller adds that music labels may be unduly distracted by technology hype. "Record labels and music publishers were not put on earth to make little technology companies successful," he says. "Their job is to sell shiny little things that spin. Music [companies] are not networking and technology companies. But we know a lot about that."

Meanwhile, as companies scramble to standardize online delivery of music, for music fans, it comes down to whether or not they can find the music they want. "At the end of the day, the only thing music lovers care about is the music," says Miller. "They don't care about technology." ■



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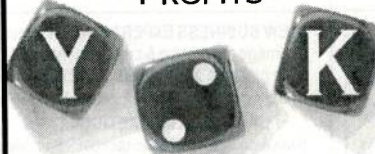
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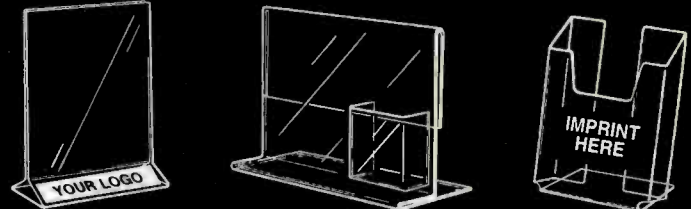
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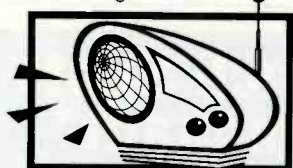
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212-239-2222

# EMPLOYMENT

## RESEARCH ANALYST

A&E Television Networks is seeking a Research Analyst to provide written analysis of The History Channel's performance, analyze Nielsen custom studies and provide ratings information to a variety of departments including Programming, PR and Marketing. This position reports to the Director of Program Research.

Requirements include a college degree and 1-2 years experience in a cable or broadcast network, rep or syndication firm. Candidates must be proficient with Word and Excel and have strong familiarity with Nielsen data and terminology. Also required are strong analytical abilities with solid written and oral communication skills. Applicants should be prepared to provide work samples upon request.

Applicants with 2 years experience as a Program Research Analyst at a cable network may be considered candidates for Sr. Analyst position. For immediate consideration, please forward OR fax your resume to:



**A&E Television Networks**  
Attn: Human Resources Dept./RA  
235 East 45th Street  
New York, NY 10017  
FAX: (212) 907-9402  
EMAIL: Recruiter@aetn.com  
NO PHONE CALLS PLEASE  
BOE MIF/DIV

## BRAND/PRODUCT SPECIALIST CASUAL TABLETOP, GIFT & HOME ACCESSORIES

Responsible for generating growth and increasing sales/market share for the Present Tense Pottery brand. Experience required: developing plans and designs for new products; development and management of product life cycles; conducting market research and analyses; and bringing new products to market. Position is salaried and non-supervisory, reporting to the Director of Sales and Marketing. Mail resume and salary history/requirements to:

**Present Tense, Inc.**  
PO Box 1358, Sterling, VA 20167  
or fax same to HR Dept at 800-248-2715.

**Classified Advertising Call M. Morris at 1-800-7-ADWEEK**

# EMPLOYMENT

Corporate Events Director

## Enjoy travel... both on-land and on-line?

Then make the most of your experience at Ziff-Davis, the world's leading integrated media and marketing company focused on computing and Internet-related technology. We keep millions informed about the ever-changing world of technology through our family of multimedia publications, including *PC Magazine*, *PC Week*, *Computer Shopper*, *PC Computing* and *Yahoo! Internet Life*. We have an outstanding opportunity for a talented professional to lead our corporate events initiatives into the Internet age.

Key responsibilities will include planning and implementing ZD corporate and/or customer presence at various trade shows and corporate events. You will direct/negotiate contractors and vendors, manage the trade show budget, provide site management and a competitive framework for each show. You will also chair the Company's Trade Show Roundtable to develop a planning process addressing the strategic requirements of the various platforms.

To qualify, you must have at least 8 years of experience managing tradeshow and events in a corporate environment, including a background managing vendors, budgets and a staff.

We offer impressive benefits and a stimulating environment that's conducive to professional growth. Move ahead. Apply today. Forward your resume and salary requirements to: Human Resources, Dept BL-PN, Ziff-Davis, Inc., One Park Avenue, New York, NY 10016, FAX: (212) 503-6050, or EMAIL to [opportunities@zd.com](mailto:opportunities@zd.com) (ASCII text only, no attachments or enclosures please). Only qualified candidates will be contacted. Equal opportunity employer.

To learn more about the company, visit our website at [www.ziffdavis.com](http://www.ziffdavis.com)



believe in technology.

## CLIENT SERVICE EXECUTIVE

Kantar Media Research Systems is seeking someone to work with our agency and network clients. The ideal candidate is a media planner/research analyst with 1+ years experience, and has excellent writing, communication and computer skills. Knowledge of media planning systems is essential. Fluency in Spanish a plus. Some travel required. Competitive salary and benefits.

Please fax your cover letter and resume to KMR at 212-765-6785.



**RATES for Employment and Offers & Opportunities**

**1-800-7-ADWEEK Classified Manager: M. Morris**

**Classified Asst: Michele Golden**

**MINIMUM:** 1 Column x 1 inch for 1 week: \$170.00, 1/2 inch increments: \$85.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036.** **1-800-723-9335 Fax: 212-536-5315.**

## HELP WANTED

**UNIVISION COMMUNICATIONS, INC.**

The #1 Spanish-language television broadcaster, Univision, has immediate openings for entry level and experienced research professionals in support of Network Sales. Candidates must be analytical, able to meet strict deadlines, like to work with numbers and be proficient in MS Office. Fluent in Spanish helpful but not required.

**MEDIA RESEARCH ANALYST**

Candidate would utilize NTI/NHTI ratings data to assist Univision's Network Sales Group. Exposure to Donovan Data System, Nielsen's Galaxy Explorer, Client Cume System and CMR helpful. Additionally, candidates must be proficient with Excel and Powerpoint.

**SENIOR MARKETING RESEARCH ANALYST**

Ideal candidate would utilize syndicated research tools (Simmons, CMR and MarketQuest) to build marketing presentations which sell the benefits of marketing to Hispanics and advertising on Univision. Some knowledge of Nielsen helpful. Strong writing and excellent Excel and PowerPoint skills a must. Analyst should have 2-3 years experience in media (broadcast, cable or agency). Primary research experience helpful.

Interested persons should send resume and salary requirements to:

212-455-5224  
www.univision.net

**ACCOUNT MANAGER**

**USA TODAY**, the Nation's Newspaper is looking for a highly motivated Account Manager for our New York office. The successful candidate will develop client specific strategies and demonstrate those strategies to the client to show that **USA TODAY** is the best print medium to meet their objectives. Develops and presents proposals and value added strategies that strengthen **USA TODAY's** position and meet the client's advertising goals and objectives.

Requires 4 years of experience as a sales/marketing representative, 2 years experience as a sales manager and a Bachelor's degree in Business Administration, Marketing or Journalism. Should have previous experience in the publishing/media industry with strong interpersonal skills.

We offer a competitive salary and an excellent benefits package. If interested, please fax your resume to (212) 715-5530 or mail to: **USA TODAY Advertising Office - ML, 535 Madison Avenue, 29th Fl., New York, NY 10022.**



To learn more about our brand, visit our website at [www.usatoday.com](http://www.usatoday.com)

We recognize and appreciate diversity in the workplace

**New Business Development-Account Manager**

*Be an integral part of the continued growth and success of one of the world's leading Brand Consultancies!*

The NY office of Lipson Alport Glass & Associates seeks a world class New Business Development Manager. To be considered, your credentials should include a minimum of 8 years experience with a package design firm specializing in consumer goods and a demonstrated history of high yield sales success.

If you are a team player with high energy, a passion about our business and excellent communication and organizational skills, please send your resumé (no phone calls) to:

Lipson Alport Glass & Associates, Human Resources Director,  
747 Third Avenue, 35th floor, New York, NY 10017

**ART DIRECTORS WHO LOVE TO BE IN FASHION!**

Do you have at least a couple of years of experience and lots of energy that you can use to create impactful packaging, in-store communications, and cool new graphics for new products? Come to the Fruit of the Loom! We have a new attitude that needs great creativity. Work with top fashion photographers and illustrators in New York and L.A...and live in a beautiful town in Kentucky. Tell us about your design experience - highlight your retail/packaging background and salary requirements in a fax to: Attn: AD (502) 783-8452



Equal Opportunity Employer

**ART DIRECTOR**

LOOKING FOR AN INTERNET SAVVY, CREATIVE SELF-STARTER WHO CAN HELP WORK WONDERS WITH WEB SITES, CREATE ELECTRONIC MAIL, TRADITIONAL ADVERTISING AND GENERALLY BRING OUR MARKETING EFFORT INTO THE 21ST CENTURY.

SEND RESUMES TO: CREATIVE DIRECTOR, TDI  
275 MADISON AVE., NEW YORK, NY 10016

**CLIENT SERVICE/MARKETING ASSISTANT**

Industry leader in providing market research info seeks individual for entry-level position to respond to client requests and questions, maintain respondent data delivery systems, prepare and send promo materials, create marketing survey research data sets and provide general admin services to Advertiser/agency Sales and Marketing staff. Located in our Manhattan headquarters. Must have interest in market research and proficiency with Microsoft Office Suite applications and Internet. Some college or previous market research exp preferred. Competitive bens package.

Fax cover letter, resume with salary reqs to:  
HR Dept - CL at 212-789-3650

**MEDIA PLANNER**

Miami, FL. agency seeks planner with 3+ years experience in print and broadcast. Strong computer skills.

Fax resume to:  
Media Director 305-856-9236  
Tinsley Advertising

**ACCT. SUPERVISOR**

National Hispanic ad agency/Miami.  
Minimum 5 years experience.  
Top salary/benefits.

Fax resume & salary requirements to:  
(305) 442-2598  
Confidential application.

Corporate Communications Manager needed by Image Mgmt & Strategic Dsgn Co. in Manh. Must have 2 yrs exp in Corporate Communications/Public Relations. Masters in Communications, Public Relations or Int'l Relations req'd. Respond to: HR Dept, Attn: M. Hoffman, Desgrippes Gobe & Associates, 411 Lafayette St., New York, NY 10003.

**SALES MANAGER**

Internet college media co seeks outgoing person to build its sales program. Min 2-5 yrs sales exp. Excellent presentation/interpersonal skills. Salary, commission, stock oppty and benefits. Fax resume, salary requirements: 973/746-5606 or email [jobs@cpwire.com](mailto:jobs@cpwire.com)



**HELP WANTED**

# AFFILIATE MARKETING MANAGER

Lifetime Television, the dynamic cable network, seeks a qualified individual to oversee the Affiliate Relations marketing efforts for Lifetime Networks.

Specific responsibilities include management of key affiliate-based marketing programs including customized promotions, outreach campaign(s) and local ad sales promotion opportunities, support in the preparation of marketing plans, strategic goals, budget preparation, strategic project planning and drafting of creative briefs. Additional duties include collateral stewardship such as the Marketing and Local Ad Sales Kits; event planning; management of off-air video projects/tapes; trade show booth logistics and function management; merchandising and assistance on research programs, monitoring of the competitive marketplace, off-air events, trade-show marketing and on-line promotion. Position also serves as liaison on affiliate-related projects with other internal divisions, manages the stewardship of affiliate based trade ads for Lifetime Networks via creative services, research and advertising/media, as well as manage the Marketing Fund budgets to ensure support of overall corporate marketing initiatives and goals.

Position requires 5-7 years of affiliate marketing experience some of which must be with a cable network marketing group. Individual needs to be a creative thinker; have superior communication skills, both written and verbal; exhibit strong organizational skills and be self-motivated.

Lifetime offers a competitive salary and a comprehensive benefits package. For confidential consideration, please forward your resume with salary requirements to:

**Lifetime**™ LIFETIME TELEVISION  
 Television for Women Human Resources Department  
 Affiliate Marketing Manager 976  
 309 West 49th St, New York, NY 10019  
EOE M/F

# SWB

Successful new business programs and expanded assignments have created the following opportunities:

**Account Executive:** Strategic thinker with 5-7 years of account service or client-side experience is needed to join our Account Service group. SWB provides account executives with the opportunity to manage day-to-day activity on growing and diversified accounts. Candidates should have strong written and verbal communication skills.

**Senior Copywriter:** We are seeking an experienced, concept-oriented copywriter to join our award-winning Creative Department. The successful candidate will be an active participant in the creation and presentation of work. Should be able to work in a team environment and have a passion to do great work.

**Senior Media Planner:** Innovative media planner is needed with 3-4 years related agency experience in a media planning/ buying role. Will be responsible for all aspects of media planning from research to presentation and implementation for primarily business-to-business accounts. Excellent communications skills, a detail oriented nature and computer skills a must.

SWB is a fast growing, \$30 million, 4A's advertising agency located in Bethlehem, PA – an hour from Philadelphia and 1 1/2 hours from New York. Our clients are national or international and mostly business-to-business. We offer excellent salaries and comprehensive benefits. If our environment interests you, send resume and salary history via e-mail to [darrue@swb.com](mailto:darrue@swb.com) or mail to:

Manager, Office Services  
 SWB  
 P.O. Box 25187  
 Lehigh Valley, PA 18002-5187  
[www.swb.com](http://www.swb.com)

We appreciate your interest in SWB and will contact applicants who meet our requirements.

## A COMMUNITY OF CARE A WORLD OF OPTIONS

New Jersey's leading health system is looking for a PR professional.

Atlantic Health System is a regional integrated delivery network, which includes four of New Jersey's premier hospitals: Morristown Memorial, Overlook, Mountainside and The General Hospital Center at Passaic. Committed to excellence, we seek an experienced professional with superior communications skills to join our team as a:

### MEDIA AND COMMUNITY RELATIONS MANAGER

In this position, you will develop and implement a strategic media relations program that supports the mission of Atlantic Health System. You will increase positive visibility of the system by placing stories about major service lines, and respond to media inquiries. Additionally, you will write high level internal communications and speeches, and contribute stories to system publications.

To qualify, you must have a Bachelor's Degree in English, Journalism, Communications or Public Relations, and 5-7 years of related experience. Agency experience is a plus. Excellent communication, writing and editing skills are essential. Must have a solid background in media relations, crisis communications, special events and community relations.

For consideration, please forward your resume with salary requirements, two writing samples and placements to: Andrea Holm, Atlantic Health System, 325 Columbia Turnpike, Box 959, Florham Park, NJ 07932-0959. For more information see our website: [www.atlantichealth.org](http://www.atlantichealth.org) EOE



# internet.com

internet.com, a rapidly growing network of websites that provides real time news and resources, is expanding its sales teams in its Midtown NYC and Burlingame, CA locations.

## SALES PROFESSIONALS

You will be responsible for the complete sales cycle. The ideal candidates will have 5+ years of business to business sales experience with a desire to be a contributing partner on a successful sales team.

Proven success and clear demonstration of consultative selling skills are required along with excellent analytical, communication and presentation skills. An understanding of the Internet/technology advertising experience is highly preferred.

Your sales skills will be rewarded with an excellent compensation and benefits package. For immediate consideration, please send resume and salary history to:

internet.com LLC • Attn: HR  
 20 Ketchum Street • Westport, CT 06880  
 Fax: (203)222-1679 • e-mail: [hrdept@internet.com](mailto:hrdept@internet.com) • EOE



**HELP WANTED**

**You're the 409 of Art Directors.**

**You design! You concept!  
You write headlines!**

If you want to do non-traditional work in an environment that nurtures creativity rather than squashes it, This is the place to be. We're a Television Station Group that aspires to be Kirshenbaum, Bond and Partners. You'll conceptualize and execute national, high profile outdoor, print, and "under-the-radar" pieces promoting our original programming, TV stations, and sports franchises such as the Miami Heat and Florida Marlins. This is the perfect job for a recent ad school grad or someone who's tired of looking up and seeing nothing but obstacles on the corporate ladder.

USA Broadcasting provides a competitive compensation package, full benefits, and a no snow guarantee. It is Florida after all and we're 2 blocks from the Beach. Send your book to: Chris Sloan, Creative Director, WAMI-TV, 605 Lincoln Road, 2nd floor, Miami Beach, FL 33139. **Hurry Now!** Like Cold Fronts in South Florida, these dream jobs tend to disappear fast.



USA Broadcasting is an equal opportunity employer.



**S F G T**

STRATEGIC PLANNERS. ACCOUNT SUPERVISORS.  
ACCOUNT EXECUTIVES. WRITERS. ART DIRECTORS.  
SEND LETTER AND RESUME TO SFGT. 4169 MAIN ST.  
PHILADELPHIA, PA 19127. NO FAXES. NO CALLS.

**A.A.D.  
A.S.A.P.**

We need a good AAD, now. Photoshop, Illustrator and Quark wiz who can also think with a marker. Two plus years in. Accurate, fast, flexible. Not afraid of ideas, opinions or details. Great senior staff, fun mix of accounts, free parking. Send resume, a couple of non-returnable samples and salary requirement immediately. Please, no calls. Really.

Jim Decker  
DECKER, America's Premier  
MicroAgency  
99 Citizens Drive  
Glastonbury, CT 06033  
decker99@deckerhead.com



**DM ACCOUNT EXECUTIVE**

Ready for a change of pace in '99? Join our national agency team as our East coast representative and you'll have hands-on responsibility for the day-to-day account management of a \$400 MM client with ambitious direct marketing print, mail and telemarketing programs. If you have 3-5 years of DM/general agency/healthcare experience, a solid understanding of strategy and tactics, a thorough understanding of the production process, a bias towards action and the ability to manage multiple projects simultaneously, we want to talk to you. Please send a letter outlining your qualifications along with your name and resume to:

The Rabuck Agency  
3221 Hutchinson Avenue, Suite H  
Los Angeles, CA 90034  
Respond by E-mail, Via our website:  
[www.rabuck.com](http://www.rabuck.com)  
Or Fax:  
(310) 815-0770

**MEDIA BUYER/  
PLANNER**

We seek a qualified professional for our growing Print Media department. Applicant should possess strong negotiation and communication skills, proven ability to autonomously manage high profile accounts and excellent relationships within the media community. Active International, the country's premiere barter company and one of the top placers of print media, is located just 20 miles from NYC. We offer an excellent salary/benefits package in a more relaxed setting than Madison Ave.

Please fax resumes to:  
Attn: JC/SD (914) 735-0749  
E-mail:  
sdarc@activeinternational.com  
NO PRINT PRODUCTION PLEASE!

Reach your ad community in  
**ADWEEK CLASSIFIED**

**Marketing Communications Mgr./Healthcare**

National healthcare marketing company has immediate opening for a key member of our publishing team. Diverse responsibilities include developing, from concept through production, educational periodicals, booklets, videos, newsletters, posters, kits, web pages, direct mail campaigns and sales materials. Requires 7++ years editing/writing and creative direction, a quick mind, and excellent organizational skills. Agency background and print production mgmt. a plus. Established firm with stable client base of major consumer products, profit sharing, 401K. Send or fax resume to: JBK, On Target Media, 1828 L St NW, Ste. 720, Wash, DC 20036. Fax (202) 296-1857.

**PRODUCT MARKETING MANAGER**

ILFORD Imaging USA, Inc., an innovative leader in the photographic and digital imaging markets, seeks a marketing professional to join our team in **PARAMUS, NJ.**

The Product Marketing Manager is responsible for creating and implementing marketing strategies and plans for our Dealer network, performing in a product management role for our renowned range of photo products, and identifying and developing appropriate new business opportunities for ILFORD.

To qualify, you must have a Bachelor's degree in Marketing or Business Management with 5+ years' experience in the marketing management of consumer products, preferably involving photographic retailing.

We offer a competitive salary and benefits package. If qualified, please mail/fax resume (with salary history) in confidence to: **Karen Valentine, ILFORD Imaging, West 70 Century Road, Paramus, NJ 07653.** No phone calls or agencies, please. We are an Equal Opportunity Employer M/F/D/V.

**Fax: 201-599-4411**

Visit our website: [www.ilford.com](http://www.ilford.com)

**ILFORD**



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fax: 312-467-4664

email: [PATSKLAR@worldnet.att.net](mailto:PATSKLAR@worldnet.att.net)

**COPY WRITERS**

**Want It All?**

Then bring your talent where it's appreciated and rewarded most! DoubleDay Direct, a leading direct marketer of books and music, is looking for talented promotional writers for a variety of projects including direct mail, catalogs, promotional materials and print ads.

Experience "big city" benefits, salary and challenge right here in our suburban Long Island shop! You'll find the environment comfortable, casual and cool. We're also right near the train (if you need it) with easy access to great beaches and Manhattan. A Bachelor's degree and 4-8 years related experience in advertising, magazines or communications is needed. MAC skills are essential.

Shoot your resume and salary history/requirements to us! **DOUBLEDAY DIRECT, INC., Attn: Anne Marie Fernandez, Department CW-AW, 401 Franklin Ave., Garden City, NY 11530. Fax# 516-873-4856.**

E-mail:  
[afeman@doubledaydirect.com](mailto:afeman@doubledaydirect.com)



Equal Opportunity Employer M/F/D/V



## HELP WANTED

## NATIONAL ACCOUNT AD SALES

We seek highly motivated print ad sales pros with a passion for success. You must have strong major national account Client/Agency relationships. Categories: Luxury goods/services, Automotive, Sports, Fashion, Packaged Goods, Consumer Electronics, Computers, Travel, Financial Services, Liquor/Beer/Wine. We're a growing company with outstanding dominant media; we offer a dynamic creative environment plus significant income and management opportunities.

**Fax resume to: President  
Wynne Media Company, Inc.  
212.869.6638**

## PICK YOUR MARKETING POSITION

**Managing Director** A leader who can run an entire field office, inspire the troops, set the course, put the right people in the right jobs, manage the P&L, market the field office to clients and prospects, and somehow make it all fun.  
**Business Development Manager** Generate revenue for your field office, hire, manage and coach Key Account Managers to develop their sales and marketing skills, develop profitable custom-built sales promotions, and oversee their flawless execution.

## PICK YOUR MARKET

New York (Job# NY 102), Philadelphia (Job# Philly 103), Washington DC (Job# Wash 104)

Chancellor Marketing Group is a media-owned sales promotion agency with offices in the top 23 US markets, and we're looking for leaders at all levels. We encourage entrepreneurial and futuristic thinking and back it up with a working environment where people and fun come first. You'll enjoy the best training available, an unparalleled support system, and lucrative compensation and benefits. Please mail resume with job# specified to:

ATTN: Wendy Cohen • Vice President • 2909 Polo Parkway • Midlothian, VA 23113 • Email: Rsrchdpt@aol.com

**Chancellor**  
MARKETING GROUP  
A Division of Chancellor Media Corporation

E.O.E.

## MANAGER AFFILIATE SALES RESEARCH

A&E Television Networks is seeking a Manager, Affiliate Sales Research to provide research support to the Affiliate Sales and Local Ad Sales Departments. The position's responsibilities include the development of sales strategies and presentations, which will enable AETN to be positioned for continued growth in the marketplace; as well as manage the Compass database and systems.

This position reports to the Director, Affiliate Research. The qualified candidate must possess a college degree, with a minimum of 3 years research experience, preferably within the cable TV industry. Thorough knowledge of research resources (Nielsen, MRI, Scarborough and Compass) required. Strong presentation, as well as strong computer skills are essential.

For immediate consideration, please forward or fax your resume with salary requirements to:



**A&E Television Networks**  
Attn: Human Resources Dept./MGRRES  
235 East 45th Street  
New York, NY 10017  
EMAIL: Recruiter@aetn.com  
FAX: (212) 907-9402  
NO PHONE CALLS PLEASE  
EOE M/F/D/V

## FOCUS GROUP MODERATOR

Experienced focus group moderator wanted for premier qualitative research company in business over 10 years in Stamford, CT.

If you:

- Have a solid background in moderating and written analysis
- Have repeat clients but want to earn more money, expand your client base, continue to develop your skills
- Want the support of an in-house, full-time field service department to manage clients while you are in the field

Send resume to:

In Vision, Inc.  
700 Canal Street  
Stamford, CT 06902  
Fax: (203) 978-0462  
E-mail: invisionn@aol.com



## SENIOR SALES EXECUTIVE OPPORTUNITY

Leading trade magazine company has a top NY based sales position open for a dynamic, energetic self-starter. 4 years + selling experience; an understanding of consumer media desired (i.e. magazines, tv, radio, new media). Creative thinker, great presenter, hard worker and proven go-getter all required. Some travel required. Good compensation & benefits package for right person.

Fax resume & sal. history to:

Sonja at (212) 536-5353

## ADVERTISING SPACE SALES

ADWEEK DIRECTORIES has an exciting entry-level inside sales opportunity for you to sell advertising in our directories serving the advertising, marketing, traditional media, and new media industries. You must love to cold-call, be able to bring in lots of new business, deliver great customer service, and have the intelligence and imagination to work on ad programs for some of the largest and most innovative companies in the business. This is a telephone sales position, but "boiler-room" telephone reps need not apply; you must be comfortable with the smart, customer-focussed, consultative sales approach. Here's a chance to make your mark with some terrific proven products. Competitive salary, excellent commission package and benefits.

**Fax resume, cover letter, and salary history to:**

**Harold Itzkowitz 212-536-5315**

*Resumes without cover letters will not be considered.*

EOE

## VP, SR. MANAGEMENT SUPERVISOR

New Jersey's leading marketing, communications, and technology company (www.dvc.com) is looking for a seasoned agency professional with very strong supervisory, strategic and communication skills to manage several account teams, grow existing relationships, and help develop new business. Will oversee financial planning and profitability. Ideal candidate will have integrated experience in traditional marketing and consumer healthcare, specifically marketing prescriptions to healthcare professionals and consumers.

*If you are looking to work with talented people in an exciting environment, please send us your resume and cover letter including current salary to:*

**Dugan Valva Contess Inc.**

Attn: HR/SrMS

10 Park Avenue, Morristown, NJ 07960

Fax: 973-285-3078

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## HELP WANTED

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Strategic Recruiting, Inc.

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Art Dir/ACD to \$120K creatively known downtown shop  
Art Directors, Copywriters to \$100K major consumer brands  
contact Karen Villaruel at karen@sri@excite.com

Grp Acct Dir to \$150K DM pro sought by top creative shop  
Account Supervisor to \$80K pkg gds expert who wants great brands  
contact Kim Tannu at kvtsri@netscape.net

Media Gurus \$75-150K truly strategic shops; tech telcom, interactive  
Media Planners to \$45K put your career in gear if you have 1+ yrs  
contact Matt McDonald at matt@sri@hotmail.com

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**BILINGUAL****PRODUCTION ASSOCIATE**

WUNI-TV, New England's Univision affiliate, is looking for a Spanish/English speaking #2 for Prod. department. Applicant must be proficient with A/B roll editing with Beta SP and 1" tape. Experience with AVID editing, studio/field lighting, field shooting with Beta SP, and studio cameras a plus. Must be able to multi-task and act as a team player. Send resumes to:

M. Godin, WUNI-TV  
33 Fourth Ave.

Needham, MA 02494 or fax to  
(781) 433-2750

No phone calls please.  
EOE

**CLIENT SERVICE  
SPECIALIST**

Enterprise Systems Group Inc. a world leader in software development for the broadcast and cable industries has an immediate opening for a **Client Service Specialist** for a newly developed Network Ad-Sales System. Requires broadcast experience in US national and/or cable television networks or agency experience, preferably with Sales and Planning systems. Position requires client on-site training, product support, testing, documentation and business analysis activities. Knowledge of Enterprise products and PC applications helpful. Relocation to Colorado required. Salary commensurate with experience. Travel required. Fax resume and salary history to:

ENS DEPT. HR:  
(714) 548-1818  
EOE

**COPYWRITERS  
San Francisco**

Innovative Hispanic Agency is seeking aggressive, free thinking and creative bilingual copywriters with 5+ years of experience. Must possess a strong knowledge of US Hispanic Market and full command of Spanish language. Good organization and methodical work habits required. Spanish accent welcome!

Fax or mail resume to:

Betty Lieboff

The Bravo Group - SF  
88 Kearny Street, 20th Floor  
San Francisco, CA 94108  
Fax: (415) 477-4510

**MEDIA  
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- Media Planners
- Cable Research
- TV Media Buyers
- Network Buyers
- Account Executives
- Asst. A.E.'s

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Lee Rudnick-President  
Hyla Solganick,  
Director, Media Services  
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PH: (212) 338-0808 Ext. 5  
Fax: (212) 338-0632 or  
dbimedia@mindspring.com

**Catch a Creative Genius  
ADWEEK  
CLASSIFIED**

**DESIGNERS WITH VISION**

If you are experienced, ambitious, fast, accurate, and have the ability to create eye-catching package design, exciting POP displays and creative sales collateral... we have a place for you! Work on National brands, in an exciting, fast-paced, growing NJ design studio, with good benefits and potential. FAX resume/sal. req. to 973.984.3314

**VISION GRAPHICS, INC.**

A Graphic Communications Company

**WE NEED TWO  
MORE WORLD-CLASS  
DESIGNERS.**

The two we just hired could have worked anywhere. Instead, they chose the fun and warm climate of Orlando, Florida. And the creative freedom at The Wooldridge Group.

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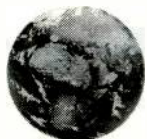
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# CULTURE TRENDS

## MTV's BUZZWORTHY

BUZZWORTHY are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos that MTV designated as BUZZWORTHY, the vast majority have been certified gold or platinum.

*Week of 3/1/99*

Artist/Group: **Fatboy Slim**

Song/Video: **"Praise You"**

Director: **Torrance Public Film**

Norman Cook has made a name for himself under a slew of aliases and guises over the past 15 years. He began his career as the bassist for the 80's socialist Brit-pop band, The Housemartins, and has had Top 40 singles in the UK under six different names. With his new Identity of Fatboy Slim, Norman's star continues to shine. "Praise You" is not only a great song, but the video is probably the funniest on MTV right now.

Artist/Group: **Eminem**

Song/Video: **"My Name Is"**

Director: **Dr. Dre/Phillip Atwell**

The average rapper wouldn't be able to grace the pages of *Rap Pages*, *Vibe*, *Spin*, *The Source*, *URB* and *Stress* and go on a national tour months before their major label debut album is released. Then again, Eminem isn't an average rapper. Dr Dre was so impressed after hearing Eminem freestyling on a Los Angeles radio station that he put out a man-hunt for the Michigan rhymers. Shortly thereafter, Dre signed him to his Aftermath imprint and the two began working together. Set to take the hip-hop world by storm with his unique lyrical approach and punishing production, Eminem and his *Slim Shady LP* are sure to have listeners captivated

© 1998 MTV

## The Hollywood Reporter's Box Office

*For 3-Day Weekend ending March 6, 1999*

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	New	Eight Millimeter	14,252,888	3	14,252,888
2	1	Payback	6,788,367	24	66,453,543
3	New	The Other Sister	6,624,445	3	6,624,445
4	2	Message in a Bottle	6,412,737	17	41,316,451
5	3	My Favorite Martian	4,973,960	17	25,882,487
6	4	October Sky	4,808,150	10	12,014,060
7	6	Shakespeare in Love	4,372,632	80	60,143,613
8	7	She's All That	3,608,973	31	53,993,505
9	5	Blast From the Past	3,503,125	17	20,968,703
10	New	200 Cigarettes	3,244,277	3	3,244,277
11	8	Office Space	2,494,756	10	7,945,357
12	9	Rushmore	1,974,063	80	12,477,433
13	11	Life is Beautiful	1,915,628	129	27,335,876
14	10	Saving Private Ryan	1,635,318	220	205,565,595
15	12	Patch Adams	873,260	66	130,674,665
16	16	Elizabeth	787,961	115	25,196,377
17	14	Varsity Blues	740,072	45	51,275,680
18	13	Jawbreaker	705,225	10	2,707,382
19	15	Affliction	704,855	61	3,160,729
20	18	The Rugrats Movie	704,009	101	98,286,747
21	19	Waking Ned Devine	572,729	101	22,140,899
22	39	Star Trek: Insurrection	567,144	80	68,958,778
23	23	The Prince of Egypt	538,859	73	97,067,401
24	22	The Waterboy	503,681	115	159,574,480
25	28	T-Rex: Back to the Cretaceous	453,717	129	7,123,556
26	25	Mighty Joe Young	433,257	66	49,121,341
27	17	The Thin Red Line	392,982	68	35,126,075
28	21	A Simple Plan	379,170	80	15,234,793
29	24	A Bug's Life	359,901	101	158,538,829
30	41	The Faculty	349,517	66	38,556,806
31	29	Enemy of the State	319,954	101	110,238,004
32	31	Central Station	306,915	101	3,133,730
33	30	Everest	302,876	360	60,367,664
34	58	Pleasantville	275,606	129	39,687,220
35	20	A Civil Action	261,129	66	55,594,271

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# CULTURE TRENDS

## MTV Around the World

Week of 3/6/99

### MTV Europe

Artist	Title
1. <b>Roxette</b>	Wish I Could Fly
2. <b>A+</b>	Enjoy Yourself
3. <b>Offspring</b>	Pretty Fly
4. <b>Emilia</b>	Big Big World
5. <b>Britney Spears</b>	Baby One More Time

### MTV Latin America (North Feed)

Artist	Title
1. <b>Blondie</b>	Believe
2. <b>The Offspring</b>	Pretty Fly
3. <b>Garbage</b>	Special
4. <b>Cher</b>	Believe
5. <b>Eagle Eye Cherry</b>	Falling In Love Again

### MTV Brazil

Artist	Title
1. <b>Shank</b>	Saideira
2. <b>Kid Abelha</b>	So Penso Em Voce
3. <b>Titas</b>	Insensivel
4. <b>Spice Girls</b>	Goodbye
5. <b>Backstreet Boys</b>	All I Have To Give

### MTV Russia

Artist	Title
1. <b>Cardigans</b>	Erase/Rewind
2. <b>Beastie Boys</b>	Body Movin
3. <b>Metallica</b>	Turn The Page
4. <b>Fatboy Slim</b>	Praise You
5. <b>Roxette</b>	Wish I Could Fly

## Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. March 6, 1999

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	14	Angel Of Mine	Monica
2	2	2	12	Believe	Cher
3	3	3	11	Heartbreak Hotel	W Houston Feat. Faith Evans/Kelly Price
4	5	4	14	Angel	Sarah McLachlan
5	4	1	16	...Baby One More Time	Britney Spears
6	7	5	6	All I Have To Give	Backstreet Boys
7	6	2	23	Nobody's Supposed To Be Here	Deborah Cox
8	8	8	14	God Must Have Spent A Little More Time On You	N Sync
9	9	1	19	Have You Ever?	Brandy
10	11	10	3	You	Jesse Powell
11	10	8	24	Slide	Goo Goo Dolls
12	15	12	9	Every Morning	Sugar Ray
13	12	10	11	Faded Pictures	Case & Joe
14	13	11	6	Taking Everything	Gerald Levert
15	26	15	3	No Scrubs	TLC

©1998 Billboard/SoundScan, Inc./Broadcast Data Systems

## Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. March 6, 1999 Provided by *SoundScan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	2	17	Sara Evans	No Place That Far
2	3	26	The Flys	Holiday Man
3	4	22	Trick Daddy	www.thug.com
4	7	18	Godsmack	Godsmack
5	9	17	Divine	Fairy Tales
6	8	16	Kid Rock	Devil Without A Cause
7	1	2	The Other Ones	The Strange Remain
8	2	32	Trin-I-Tee 5:7	Trin-I-Tee 5:7
9	10	28	The Wilkinsons	Nothing But Love
10	6	45	Elvis Crespo	Suavemente
11	5	22	Shakira	Donde Estan Los Ladrones?
12	13	15	TQ	They Never Saw Me Comming
13	11	4	Roy D. Mercer	How Big A Boy Are Ya? Volume 5
14	16	32	Five	Five
15	15	22	Lee Ann Womack	Some Things I Know

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# CULTURE TRENDS

## MTV Around the World

Week of 3/6/99

### MTV Asia

Artist	Title
1. Britney Spears	Baby One More Time
2. Mariah Carey	I Still Believe
3. R. Kelly w/Celine Dion	I'm Your Angel
4. Emilia	BigBig World
5. Jewel	Hands

### MTV Latin America (South Feed)

Artist	Title
1. Ataque 77	No Me Arrepiente
	Eate Amor
2. Cher	Believe
3. Catepecu Machu	Calavera
	Deforme
4. Javier Calamaro	Sin Ser Valiente
5. Rolling Stones	Gimme Shelter

### MTV India

Artist	Title
1. Shankar Mahadevan/Aved Ashkar	Breathless
2. Remo	O Meri Muni
3. Jasbir Jassi	Dil Le Gayee
4. Colonial Cousins	JaRe JaRe
5. Steps	Tragedy

### MTV Australia

Artist	Title
1. Cher	Believe
2. Silverchair	Anthem for the Year 2000
3. Beastie Boys	Body Movin
4. Fatboy Slim	Praise You
5. New Radicals	You Get What You Give

## Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.

March 6, 1999, Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	5	1	23	No Place That Far	Sara Evans
2	1	1	16	I Don't Want To Miss A Thing,	Mark Chesnutt
3	2	2	19	Unbelievable	Diamond Rio
4	7	4	13	You Were Mine	Dixie Chicks
5	4	4	22	Hold On To Me	John Michael Montgomery
6	10	6	19	Busy Man	Billy Ray Cyrus
7	6	1	22	Stand Beside Me	Jo Dee Messina
8	12	8	13	How Forever Feels	Kenny Chesney
9	3	2	9	For A Little While	Tim McGraw
10	8	8	15	That Don't Impress Me Much	Shania Twain
11	13	11	8	Meanwhile	George Strait
12	11	11	11	Powerful Thing	Trisha Yearwood
13	14	13	14	I Can't Get Over You	Brooks & Dunn
14	17	14	11	I'll Think Of A Reason Later	Lee Ann Womack
15	16	15	14	Keepin' Up	Alabama

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## Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports.

March 6, 1999 Provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	6	Britney Spears	...Baby One More Time
2	3	1	26	Lauryn Hill	The Miseducation Of Lauryn Hill
3	2	2	14	The Offspring	Americana
4	5	4	56	Dixie Chicks	Wide Open Spaces
5	4	2	48	'N Sync	'N Sync
6	6	3	13	2Pac	Greatest Hits
7	7	7	15	Cher	Believe
8	11	1	1	DMX	Flesh Of My Flesh Blood Of My Blood
9	9	9	9	Everlast	Whitey Ford Sings The Blues
10	18	10	10	Various Artists	WWF The Music Volume
11	13	1	1	Jay-Z	Vol. 2...Hard Knock Life
12	8	9	2	Shania Twain	Come On Over
13	16	2	2	R. Kelly	R.
14	-	14	14	Mr. Serv-on	Da Next Level
15	12	8	8	Will Smith	Big Willie Style

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"Spicy Meatball," Alka Seltzer, 1971

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"Mean Joe Greene," Coca Cola, 1979



"Hats," IBM Personal Computers, 1984

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The 1999

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5. Best use of National Television and Cable
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- tactical approach
- creative and or innovative use of media
- effectiveness relative to the objective

## Who is eligible?

Any US advertising agency media department, media buying service or in-house advertising agency or media department may enter. To be eligible, your plan must be under execution between February 28, 1998 and March 1, 1999.

## Entry deadline

All entries must be postmarked by March 8, 1999.  
Entry fees: \$110 per entry. Checks or money orders should be made payable to MEDIAWEEK's Media Plan of the Year.  
Send entries to: Betsey Geller, MEDIAWEEK, 1515 Broadway, 12th Floor, New York, New York 10036

## How to enter

Detach and complete this official entry form. Please photocopy this form for multiple submissions. Attach it as a cover to your statement which should describe the nature of the plan, why you consider it creative, and how it achieved the clients objectives. Statements should not exceed **750 words** in total and must be typed on a single page. Feel free to discuss any background information or situation analysis relevant to set the stage for the program description.

## Documentation

Please include documentation such as a copy of the media plan, examples of the execution and any client testimonials demonstrating the successful results of your plan. In order to properly categorize your entry, be sure to indicate the level of media spending on your entry. Confidential, proprietary information in the supporting documentation may be censored.

## Your secrets are safe with us

Media plans often contain sensitive, competitive information but don't let that keep you from entering this competition. Our judges all sign confidentiality agreements and they are never assigned to product categories in which they compete professionally.

All entries must be postmarked by **March 8, 1999**

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Submitted by: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Your Client: \_\_\_\_\_

Brand: \_\_\_\_\_

Budget: \_\_\_\_\_

Media used when the plan was implemented (cat. 1-4):  
\_\_\_\_\_

Names and titles of those involved in developing the plan:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**SEND ENTRIES TO:** Betsey Geller, MEDIAWEEK,  
1515 Broadway, 12th Floor, New York, NY 10036

**Questions?** Please call Betsey Geller at MEDIAWEEK  
at (212) 536-6588 or email her at [bgeller@adweek.com](mailto:bgeller@adweek.com)

# MEDIA DISH EXTRA

## Media School

The 6th Annual American Association of Advertising Agencies Media Conference, held March 3 to 5 in New Orleans, was the biggest such confab yet. More than 900 media agency executives, media sellers and suppliers mixed it up during a series of addresses, panel discussions and a trade show. One of the more interesting infobytes about the media conference is that it is now larger than the annual meeting of the Four A's parent agencies, which attests to the growing importance of media in advertising and marketing.



Summit meeting: Allen Banks, exec vp/media director at Saatchi & Saatchi with Mel Karmazin, CEO of CBS, after Karmazin dumped his speech to respond to Banks' comments.



Bob Watson, Newspaper National Network; Bill Kupper, associate publisher, *Business Week*; and Andrea McDonald, president/CEO, McDonald Media LLC.



Ave Butensky, president, TvB; Robert Pittman, president/COO, America Online; Joseph Tininato, senior vp, TvB; O. Burtch Drake, CEO, AAAA; and Myer Berlow, senior vp, AOL.



Mike Drexler, chairman, TN Media; Mike Moore, media consultant and former worldwide media director, DMB&B; and Irwin Gotlieb, CEO of MediaVest and sometime photographer.



Jerry Gibbons, exec vp, AAAA; Fran Zone, president, Zone Communications; and John Mack Carter, president, Hearst Magazine Enterprises.



Marc Goldstein, GM Mediaworks; Doug Goodman, AAAA photographer; Martha Brown, AAAA; and Bob Lilley, Media Ventures. Photo by Irwin Gotlieb, CEO, MediaVest.



Cross media dealing: Diane Cimine, exec vp, Outdoor Advertising Association of America; Gay Kassan, Time Inc.; and Carol Karasick, Newspaper National Network.



Paul Woolmington, president, international media, Y&R; Anthony Young, CEO, Zenith, Asia; Alan Rutherford, worldwide media director, Unilever; and Steve Cleak, Mindshare.



# Magazines

BY LISA GRANATSTEIN AND JOHN MASTERTON

## Two Brits Tapped to Help Map Petersen's Future

CEO Dunning turns to U.K. parent for new top managers; acquisitions, startups are in the cards

Two top executives of Emap are crossing the Atlantic for management posts at Emap Petersen, the new U.S. subsidiary of the British-based publishing empire. James Dunning, chairman and CEO of Emap Petersen, is handing over his president's title to Tom Moloney, who since last October has run all of Emap's consumer operations in the U.K. Moloney, 39, will also be COO and will run Emap Petersen's day-to-day operations from New York. Also washing ashore is John Baillie, formerly Emap director of finance and treasury, who becomes Emap Petersen CFO, based in Los Angeles. Baillie, 40, succeeds Richard Willis, who is leaving the company to become a vp of Baylor University.

Both appointments are effective April 1. Baillie will report to Moloney, and Moloney will answer to Dunning.

Prior to his most recent post, Moloney was CEO of Emap's consumer magazines division for five years. On his watch, Emap launched *FHM*, England's wildly successful men's magazine.



For 5 years, Moloney ran Emap's consumer titles.

So what does Moloney know about U.S. magazine publishing? "Not much," Dunning admits. "But this guy is a true publisher, and that's the skill that is most important."

"There's no point just going over there and trying to play the strokes you play in the U.K., because they won't work," Moloney says. "I want to earn my place around the table."

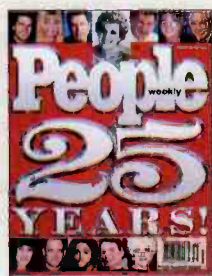
Both Dunning and Moloney have their eyes set on acquiring and starting up more magazines. Along with an American version of *FHM*, Emap Petersen is considering what Dunning calls "major bucko launches," including a music title similar to Emap's *Mojo* or *Q* in the U.K., as well as a teen book aimed at kids a bit older than Petersen's *Teen*. If and when these launches are green lighted, they would likely hit the market sometime in 2000.

Dunning says the company is also in talks with another publisher about a joint venture or licensing opportunity targeted at the male market.

Emap acquired Petersen Companies for \$1.5 billion in January. Petersen's roster counts 154 publications, including *Hot Rod*, *Motor Trend* and *Sport*. Since the deal closed, a number of top-level Petersen executives have left the company, including vice chairman Claeys Bahrenburg and executive vp James Guthrie. —Lisa Granatstein

## Mediaweek Magazine Monitor

Publishers' fears about a continuing slump in automotive ads—the mother's milk of magazines—so far have been borne out. In January-February category spending results from Leading National Advertisers, Detroit was -9.8% (one of only three top-10 sectors to decline), and *AutoWeek* (-6.6%) is feeling a pinch. No such squeeze at *People*, where a perfect-bound 25th anniversary double issue totting 168.6-ad-pages rapidly turned an unremarkable +1.37% YTD into a +17.5% bonanza. Only problem is, *People* sales-siders will have to sell against it next year. —JM



### Weeklies

March 8, 1999

	Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
<b>NEWS/BUSINESS</b>								
Business Week	8-Mar	71.50	9-Mar	56.44	26.68%	628.56	584.48	7.54%
Economist, The	27-Feb	50.79	28-Feb	58.21	-12.75%	467.79	460.68	1.54%
Newsweek	8-Mar	33.34	9-Mar	32.17	3.64%	319.18	401.62	-20.53%
People DBL(2)	15-Mar	168.59	16-Mar	64.05	163.22%	763.12	649.39	17.51%
Sports Illustrated <sup>R</sup>	8-Mar	44.64	9-Mar	49.64	-10.07%	420.34	535.84	-21.55%
Time <sup>E/R</sup>	8-Mar	60.35	9-Mar	111.55	-45.90%	419.17	451.49	-7.16%
US News & World Report	8-Mar	34.40	9-Mar	27.59	24.68%	339.00	339.55	-0.16%
<b>Category Total</b>		<b>429.21</b>		<b>372.06</b>	<b>15.36%</b>	<b>3,357.16</b>	<b>3,423.05</b>	<b>-1.92%</b>
<b>ENTERTAINMENT/LEISURE</b>								
AutoWeek	8-Mar	26.59	9-Mar	21.97	21.03%	266.45	285.37	-6.63%
Entertainment Weekly <sup>X</sup>	5-Mar	20.50	6-Mar	34.00	-39.71%	236.96	239.90	-1.23%
EW Annual Oscar Special	1-Mar	59.11	2-Mar	17.35	240.69%			
Entertainment Weekly (Total)	5-Mar	79.61	6-Mar	51.35	55.03%	296.07	257.25	15.09%
Golf World	5-Mar	30.00	6-Mar	29.67	1.11%	180.45	221.85	-18.66%
New York								
New Yorker, The	8-Mar	26.66	No Issue	N.A.	N.A.	239.50	253.96	-5.69%
Sporting News <sup>R</sup>	8-Mar	14.14	9-Mar	14.72	-3.94%	128.19	140.12	-8.51%
Time Out New York	3-Mar	66.40	4-Mar	53.25	24.69%	504.50	447.70	12.69%
TV Guide	6-Mar	64.01	7-Mar	60.24	6.26%	706.81	624.46	13.19%
<b>Category Total</b>		<b>387.02</b>		<b>282.55</b>	<b>36.97%</b>	<b>2,658.93</b>	<b>2,470.61</b>	<b>3.57%</b>
<b>SUNDAY MAGAZINES</b>								
Parade	7-Mar	16.99	8-Mar	10.51	61.66%	113.31	111.77	1.38%
USA Weekend	7-Mar	18.60	8-Mar	11.87	56.70%	113.92	112.77	1.02%
<b>Category Total</b>		<b>35.59</b>		<b>22.38</b>	<b>59.03%</b>	<b>227.23</b>	<b>224.54</b>	<b>1.20%</b>
<b>TOTALS</b>		<b>861.82</b>		<b>676.99</b>	<b>25.82%</b>	<b>6,143.32</b>	<b>6,118.20</b>	<b>0.41%</b>

E=ESTIMATED PAGE COUNTS; DBL(2)=DOUBLE ISSUE THIS YEAR VS. SINGLE LAST YEAR; X=ONE MORE ISSUE IN 1998; R=REVISED YTD TOTALS AFTER CORRECTIONS

# Media Person

BY LEWIS GROSSBERGER



## Story With No End

IT'S A BLEEDING, STINKING SHAME THAT THAT LIST of the 100 top news stories of all time (No. 36: "Snake

Named in Eden Bust; 1st Couple Booted") came out before the judges could consider the Barbara Walters/Andrew Morton entry, *Monica Tells All*. Is there any possibility of going back for a do over? Because as far as *Media Person* is concerned, this journalistic feat deserves to be right up there with the atomic bombing of Hiroshima, the invention of Viagra and Tiny Tim's wedding to Miss Vicki on *The Tonight Show*. So many important and insightful revelations poured forth from the

nation's most famous mouth that the event can only be labeled historical, if not hysterical. As a quick-study aid to any judges for the Pulitzer, Nobel or other prizes who may be pondering their options right now, *Media Person* herein presents the Top Ten Amazing Things America Learned from watching the Walters interview, reading about the Morton book in the newspapers and then going to the laptop to see what the average 14-year-old America Online subscriber thought about it all.

1. *The President Is A Good Kisser*: This is a factor that Madeleine Albright, Boris Yeltsin and Henry Hyde will now have to weigh in their dealings with the White House. "Is he a passionate, sensuous man?" Barbara asked, as only she can, and of course, Monica's answer was in the affirmative. You cannot casually dismiss a man of Bill Clinton's ferocious potency as some mere "lame duck" with waning, circumscribed powers. He is too lusty, too untamed, too able to suck in his stomach at just the right moment in the eternal dance of flirtation. Nay, he is, if anything, a wild goose.

2. *The Real Monica*: Finally, finally, this misunderstood young woman got her chance to speak out. And she was not at all what we had expected. Instead of the flighty, callow, overweight, obsessed, self-centered young girl

with low self-esteem that had been portrayed in the media and the jokes of the late-night comics, we saw a poised, articulate, overweight, obsessed, self-centered young girl with low self-esteem who can't seem to stop smiling even when it's totally inappropriate.

3. *Pulled Back Is Monica's Best Hair-style Yet*: In her endless search for the right look, Monica has come a long way from the days of the big hair and the beret. Thanks

**"I felt like an animal wanting to claw at her skin," said Monica.**

**Producers of pro wrestling, are you listening?**

from a grateful nation to 20-20's talented hair stylist.

4. *No More Married Men*: Monica thinks—no, she knows—that she will never again have an affair with a married man, even though her feelings of low self worth propel her in that direction. And *Media Person* believes her. Though Monica's decision will cause untold suffering among North America's husband population, it raises hope for unmarried males that they now have a chance to date, and perhaps even marry, a famous woman with a large wardrobe and many fascinating stories to tell who already knows what she's going to say to the kids they'll be having together: "Mommy made a big mistake."

5. *Ken Starr is Mean*: Who'd have thought it?

6. *Linda Tripp is Mean*: Another bizarre concept but you know, somehow it rings true. "I felt like an animal wanting to claw at her skin," said Monica. Producers of pro wrestling, are you listening?

7. *The Perfect Response When Someone You're Not In Love With Says, "I Love You"*: Guys, take note; this comes from a master and it works, guaranteed. The magic words are: "That means a lot to me." Tearing up is optional but highly recommended. It shows tremendous sincerity, empathy and caring, all of which score big points with the other party.

8. *Flashing Your Thong at the President of the United States Is A Small, Subtle, Flirtatious Gesture, Not Some Audacious, Brazen Outrage Requiring Unbelievable Chutzpah*: Of course this rule may only apply if the President of the United States is Bill Clinton. If it's Richard Nixon or Calvin Coolidge, on the other hand, you could be arrested and beaten and receive a lengthy prison sentence, a stiff fine and mandatory counseling sessions with Billy Graham. Caution is necessary.

9. *When Having An Affair with the President, Always Leave the Oval Office carrying a Diet Coke*: Monica told Andrew Morton that Clinton would never allow her to depart with makeup smudged or hair in disarray. As for the Diet Coke, "it looked a little more friendly and less sexual." Would a Diet Pepsi work as well? No clue in the book so best play it safe, and stick with Monica's brand.

10. *There Is No End to It*: Appearing on *Nightline* afterwards, Barbara Walters told Ted Koppel in her adorably fake sincere way that she prayed that her world-exclusive, never-before-seen, tell-all, must-see interview with Monica would provide the closure to this nightmarish ordeal that America so desperately longed for and now the whole ugly mess would finally fade away. Barbara, thanks to the heroic efforts of people like you, this nightmare is never going to fade away. Not now. Not ever. ■





# Where he looks, billions follow.

Last year, his company spent \$2.1 billion on outside vendors.

A lot of that was spent on companies just like yours. He found out about those companies in his business-to-business media, where he turns for credible, in-depth coverage of trends, new technology and the most critical issues impacting his business. We're **American Business Press**, the industry association for business-to-business information providers. Our members produce magazines, CD ROM's, Web sites, trade shows and other media reaching an audience of over 37 million. We'll show you how to use these media to get seen by the business leaders that matter most in your industry. To learn more, contact Peter Shih today at 212-661-6360, ext. 308, or visit us at [www.americanbusinesspress.com](http://www.americanbusinesspress.com).



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